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Saturday 6 February 2010

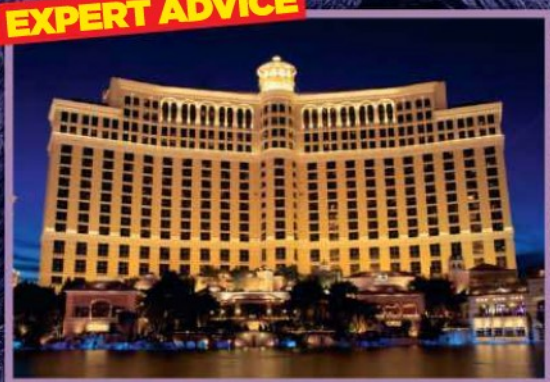
Photographer

**The
iconic
Charlie
Waite**

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Amateur Photographer For everyone who loves photography

Learn something new with AP



It's not easy to get better at taking pictures. There is practice, but this takes time and requires that we understand and

monitor our mistakes to find ways round them. You have to be able to stand back and see the 'big picture' to notice whether all your practice is leading to no progress.

I thought for a long time that I was a largely self-taught photographer, but looking back I realise that reading books, work experience, assisting, visiting exhibitions and interviewing other photographers doesn't count as being self-taught – it is actually 'being influenced' and 'learning from others'. The best I have done is put myself in the right place to learn new things. New ways of thinking come from mixing with amateurs and professionals alike.

We should take every chance we can to learn something new and allow ourselves to see and take in new ways of thinking. Our new AP Masterclass series is an ideal chance to learn from specialists and fellow enthusiasts during a day that will deliver the boost your skills need to take you to the next level. Go to amateurphotographer.co.uk/masterclass to see what's on offer, and then email us or write to us at our usual address to take part in one of the events.

Our question of the week

In AP 23 January we asked...

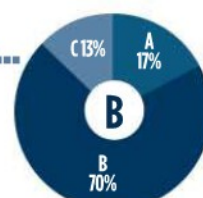
Do you think the Ricoh GXR system will be a success?

You answered...

A Yes 17%

B No 70%

C Don't know 13%



This week we ask...

Where did you gain most of your photographic knowledge?

A Books B Magazines C Other photographers
D Own experience E Formal tuition F Looking at others' work

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Top landscape photographer Charlie Waite is this month's icon of photography

Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Clive Branson explains how to take great silhouettes

© CLIVE BRANSON

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News

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Digital communication has transformed the way we fight wars

AP speaks to Army chief, page 7



Turnout exceeds expectations | AP readers flood London's Trafalgar Square

Photographer protest hailed huge success

AP RIGHTS WATCH
Committed to defending your photographic rights!

A MATEUR Photographers joined thousands of photographers in London's Trafalgar Square for a protest against anti-terrorism legislation, which has been hailed a huge success by organisers.

An estimated 2,000 people attended the demonstration, which focused on what photographers see as continued heavy-handed treatment by police using their stop-and-search powers.

The 'mass photo gathering', on 23 January, was organised by 'I'm a Photographer, Not a Terrorist', a group set up by professional photographers last year in support of long-running campaigns run by photographic bodies including AP (see page 6).

The event passed peacefully and was a largely good-humoured affair.

AP readers turned out in force. Asked what he hoped to achieve by taking part, Peter Gray from south

London said: 'I hope people [the public at large] will notice what is going on. Our civil liberties are constantly being chipped away.'

AP website forum member David White – pictured on page 6 carrying an AP 'Rights Watch' banner with moderator Fen Oswin – agreed. David said: 'People have a right to take photographs in public places. So many people are being persecuted by police officers using the Terrorism Act.'

Stephen Cotterell from Brighton told us: 'It seems OK to take a picture with a camera phone or a compact, but anything that sticks out [such as a DSLR] causes problems. It has changed my attitude towards Police Community Support Officers (PCSOs).'

Also making a stand was Andrew White, an amateur stopped by two PCSOs while taking photos of Christmas lights in Sussex.

He told us: 'This [Section 44 police power] is the thin end of the wedge. I hope people will see that this [protest] is not just about a couple of photographers. It is about infringement of civil liberties.'



GRANT SMITH

'There are kids here and people of all ages with all types of cameras. There are professional photographers, but there are far more amateurs.'

Photographer Grant Smith – who has been stopped several times under Section 44 of the Terrorism Act and helped organise the event – described the turnout as 'fantastic'.

Speaking before the protest, the Bureau of Freelance Photographers said it seems doubtful that terrorists carrying out a reconnaissance mission, for example, would use the tripods and chunky, attention-grabbing camera gear used

by many photographers.

In response to escalating negative publicity, shortly before Christmas police released mobile phone footage captured by a suspected Algerian terrorist who had been stopped by officers at Liverpool Street Station last summer.

Police said it showed shopping centres, security cameras and stations.

The Algerian and his brother were accused of having false passports but were not charged with terrorism offences, partly, police say, because the fraud offences carried roughly the same penalties.

● For reaction see page 6

SNAP SHOT

Watchdog update

The Independent Police Complaints Commission (IPCC) is 'supervising' four Metropolitan Police investigations into the use of Section 44 following complaints lodged by photographers and tourists. A spokeswoman for the watchdog told us this number relates to outstanding cases collated 'since 30 November 2009'. They include the case of BBC photographer Jeff Overs, who was stopped while taking pictures of London's St Paul's Cathedral. The photographer said a police officer told him he could have been on a reconnaissance operation ahead of a terrorist attack. Overs recently met Metropolitan Police representatives to discuss his complaint. The IPCC told us that when it supervises an ongoing investigation it must satisfy itself that the complaint has been dealt with 'appropriately'.

Jessops plc wound up

Jessops shareholders have voted for the company to be voluntarily wound up, enabling it to be de-listed from the London Stock Exchange as planned. In September, Jessops' main operating company was sold to a new firm called Snap Equity Ltd, 47% of which is owned by HSBC bank. Last week, Jessops moved to reassure customers that the voluntary liquidation was a formality and would not affect high-street stores.



Professionals vote EOS 5D Mark II top camera

PHOTOGRAPHERS have voted the Canon EOS 5D Mark II DSLR their best professional camera of last year.

The Canon EOS 5D Mark II was awarded the 2009 title by the Society of Wedding and Portrait Photographers (SWPP).

First unveiled in September

2008, the EOS 5D Mark II is a 21.1-million-pixel, full-frame digital SLR featuring a Full HD (1080x1920-pixel) video mode.

The EOS 5D Mark II is chiefly aimed at semi-professional photographers and the wedding and press photographer market.

Meanwhile, the Elinchrom

Ranger Quadra portable flash system picked up the SWPP award for best professional product.

The Nikon '70-200mm f/2.8' lens was judged to be the best pro lens and the Nikon SB-900 the top flashgun or lighting.

● Look out for details of the AP Awards in AP 20 February

PhotoDiary

A week of photographic opportunity

WEDNESDAY 3 FEBRUARY
EXHIBITION Guns and Roses by Guido Mocafico, until 20 February at Hamiltons Gallery, London W1K 2EU. Tel: 0207 499 9493. Visit www.hamiltonsgallery.com. **EXHIBITION** Cuba: Exploring 50 Years of Revolution, until 27 February at Rich Mix, London E1 6LA. Tel: 0207 613 7498. Visit www.richmix.org.uk.

THURSDAY 4 FEBRUARY
EXHIBITION The Way I See It by Chris Upton, until 14 March at Patchings Farm Art Centre, Nottinghamshire NG14 6NU. Visit www.chrisuptonphotography.com. **EXHIBITION** Jane Bown: Exposures 100 Portraits, until 19 February at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk/universitygallery.

FRIDAY 5 FEBRUARY
EXHIBITION Look Both Ways by Matt Stuart, until 26 February at KesselsKramer, London N1 6PB. Tel: 0207 033 7680. Visit www.kkoutlet.com. **EXHIBITION** by various photographers, until 5 February at the recently opened HotShoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoegallery.com.

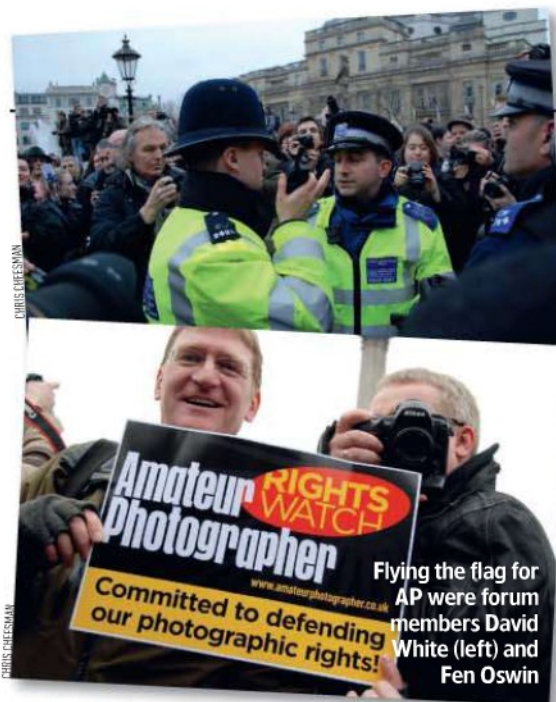
SATURDAY 6 FEBRUARY
EXHIBITION Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk. **EXHIBITION** Circus by Anderson and Low, until 11 April at The Lowry, Greater Manchester M50 3AZ. Tel: 0870 787 5793. Visit www.thelowry.com.

SUNDAY 7 FEBRUARY
EXHIBITION Rock 'n' Roll Animals by Sophie Jarry, until 21 March at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk. **DON'T MISS** Clown Service – downs gather for a church service in memory of Joseph Grimaldi, at Holy Trinity Church, Dalston, London E8 3DY.

MONDAY 8 FEBRUARY
EXHIBITION Paris je t'aime: Photography by Ivan Massar, until 28 March at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk. **EXHIBITION** Field Work by Dave Lewis, until 28 March at ArtSway, Hampshire SO41 6BA Tel: 01590 682 260. Visit www.artsway.org.uk.

TUESDAY 9 FEBRUARY
EXHIBITION From One Extreme to the Other by Nat Finkelstein, until 14 February at Idea Generation Gallery, London E2 7JB. Visit www.idea-generation.co.uk. **EXHIBITION** Liminal World by Gina Glover, until 5 March at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

News



Home Office reacts to protest

AP RIGHTS WATCH
 Committed to defending your photographic rights!

POLICE will continue to stop and search photographers using their anti-terrorism powers despite a mass protest by photographers in Trafalgar Square (above), the Home Office has said.

'The situation is essentially unchanged since the European Court ruling on 12 January,' a Home Office spokesman told AP.

He added: 'Stop and Search under section 44 of the Terrorism Act 2000 is an important tool in a package of measures in the ongoing fight against terrorism.'

Repeating the Government's policy since it pledged to appeal against the European Court of Human Rights' recent decision that Section 44 is illegal, he added: 'Pending the outcome of appeal, the police will continue to have these powers available to them.'

Ahead of the Trafalgar Square protest, organisers said: 'Our society's visual history is under threat of extinction by anti-terrorism legislation. Section 44 of the Terrorism Act has, in effect,

ended the confidence of the citizen to engage in the act of photography in a public place, as photographers, artists and illustrators – amateur and professional – are harassed by police invoking terrorism legislation to stop and search them.

'The act of documenting our street scenes and public life, our built environment, whether iconic or not, is now considered to be an act of hostile reconnaissance and could result in the detention of the image maker.'

Although the protest passed peacefully, there was a minor incident involving a PCSO and a woman, said to be an Italian student who had fallen victim to anti-terrorism legislation last year while taking photographs.

An officer was seen pursuing the woman as she walked away from the crowd.

The reason for the disagreement was unclear.

A protester then shouted at the police, telling them: 'You are not welcome here.'

A Metropolitan Police officer who was called to the scene shortly afterwards (see image, top) told AP that it was not made clear to him exactly what had happened.

● For more protest pictures visit www.amateurphotographer.co.uk.

Comment

Chris Cheesman
 News Editor

The plight of terrorised photographers that has sparked mass media coverage over the past two months is in no small part a result of AP's long-running photo-rights campaign. The documented experiences of AP readers and other incidents reported to us stretches back years. For example, in 2005, AP reported how reader Roy Jhuboo was stopped and searched by anti-terror police when he was spotted taking pictures of a house during a walk from Tower Hill in London. Police claimed he could have been on a reconnaissance mission for an attack on nearby Canary Wharf. Among the long line of victims was fellow amateur John Kelly from Blackpool, who said police ordered him to delete his pictures. The drama led to his appearance on *BBC Breakfast News* in April 2008, alongside my appearance when I explained that the incident was far from isolated. As the seriousness of the situation escalated, last March AP talked to the counter-terrorism minister. During the meeting the minister said he would issue guidelines to police to prevent similar incidents. But there was no let up in police stops as the attitude of officers on the ground remained unchanged. Photographers welcomed a recent European ruling that police use of Section 44 Stop and Search is unlawful. However, the Home Office plans to appeal the decision and, until we know the outcome of this, the police have just as much licence to stop photographers as before. Photographers will hope that the Trafalgar Square event will lead, if not to a change in the law, then to a radical shift in the way it is used.



SNAP SHOT

Half of SD cards sold are 2GB

Sony's decision to embrace the SD card format reflects the strength of the SD format and its domination of the removable memory card market, says the SD Association. The group's marketing chairman and Toshiba executive Kazunori Nakano explained that the format, including SD, Mini SD and Micro SD, now accounts for 80% of the memory card market, a figure Sony could not afford to ignore. Nakano added that it was Nokia's decision to adopt the card type for use in its mobile devices that took the format to this level. Beforehand, SD's market share stood at just 40-50%. Mr Nakano explained that the most popular card capacity of last year was 2GB, accounting for half of card sales. The most popular capacity shifts up one level each year, with 4GB set to be the best selling of 2010. Nakano said that although Sony has only just adopted the SD format, the company has been a member of the SD Association for some time.

Panasonic compacts

Panasonic has unwrapped six new digital compacts, due to go on sale in February. The 14.1-million-pixel Lumix DMC-FS33 and FS30 each sport the equivalent of a 28mm wideangle zoom lens and a 3in and 2.7in LCD screen respectively. The 'fashionable' Lumix DMC-FP3 and FP1 carry a resolution of 14.1MP and 12.1MP respectively. Also new is the Lumix DMC-FS10 (12.1MP) and FS11 (14.1MP), features of which include HD (1280x720-pixel) movie recording. The Lumix additions all include a 16:9 mode and are due to arrive on the UK high street in February. They all boast Intelligent Auto, a function that combines the firm's Mega OIS camera shake technology with Intelligent ISO control, to help prevent the blurring of moving objects by applying the optimum shutter speed and ISO setting.

Army chief praises 'brave' photographers

ARMY chief Sir David Richards has praised the Army's amateur and professional photographers, telling them their pictures are more important than at any point in history.

Announcing the winners of the 2009 Army Photographic Competition, the Chief of the General Staff stressed that photographs from battlegrounds such as Afghanistan are a crucial way of communicating the 'role of the army' to the public back home.

'Digital communication has transformed the way we fight wars,' he told guests at

a presentation ceremony held at the Imperial War Museum in London.

'Photography is even more important today and is part of our campaign,' he said, adding that digital photos can be distributed worldwide at the 'press of a button'.

'Getting those images back is hugely important, but is not easy,' he admitted.

'As an amateur, I have particular regard for your profession,' he told the audience of serving Army personnel and invited guests. Speaking to AP after the ceremony, Sir David said he has a keen interest in photography and once



DANIEL GOODMAN

Pictured left to right: Captain Mazzei (Amateur winner Best Operational Image), Chief of the General Staff Sir David Richards, and Rifleman Hubbard, a member of the Territorial Army (Amateur Photographer of the Year winner)

had a darkroom while based in Germany during his early career.

The 2009 awards included Best Operational Image, sponsored by AP.

The Amateur category was won by Captain Nick Mazzei for a picture entitled 'Compound Searching', captured while in Afghanistan.

Captain Mazzei told us he used a Sony Alpha 200 digital SLR for his winning shot. He explained that photography plays an important role in allowing him to focus on something away from the hardships of life far from home.

Meanwhile, Rifleman Michael Hubbard, a member

of the Territorial Army, was crowned Amateur Photographer of the Year.

The 31-year-old captured his winning shots while serving in Helmand Province, using a Fujifilm FinePix S3 Pro. However, the rigours of army life took their toll on the DSLR, which he has replaced with a Nikon D300S.

The award for Best Overall Image went to Corporal Michael O'Neill and was presented in memory of Corporal Mike Gilyeat, a 28-year-old who was killed on his first assignment as a 'news photographer' in 2007.

Corporal Ian Forsyth bagged the Professional Photographer of the Year title. He said: 'Army photographers have unique access to the military and are able to capture many events that highlight the role and contribution of the army.'

Winners included Lance Corporal Ian Chapman, who won Amateur categories for Best Sporting Photo and Best Creative Digital Image.

Far left: This image by Rifleman Michael Hubbard, a member of the TA, helped him scoop the Amateur Photographer of the Year title in this year's Army Photographic Competition

Left: The Best Overall Image by Corporal O'Neill

The 2009 awards included Best Operational Image, the Amateur category of which was sponsored by AP and won by Captain Nick Mazzei for this picture entitled 'Compound Searching'



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Record-breaking show defies recession

A PHOTOGRAPHER picked up multiple awards, including the Photographer of the Year title, at a record-breaking UK trade show.

Australian photographer Jerry Ghionis was left stunned when he learned that his images had eclipsed more than 23,000 others to land the 2009 title at the Society of Wedding and Portrait Photographers (SWPP) Convention.

'In my business, it's unheard of for me to be left speechless. But this is a unique moment for me,' said Ghionis, who also won categories including Fashion and Wedding Photojournalism.

This year's SWPP show, held in Hammersmith, London, pulled in more than 12,500 visitors. The organisation's CEO Phil Jones said: 'We are absolutely overjoyed. This

year's event has been the best in our history. Despite the recession and challenging weather we have had more photographers and imaging enthusiasts through our doors than ever before. We enlisted 150 speakers from across the globe... and the seminar rooms were packed to overflowing every day.'

For a full list of winners, visit www.amateurphotographer.co.uk.



© JERRY GHIONIS



On the way up

A camera shop worker aims to climb the 15 highest mountains in Wales to raise money for Cancer Research UK. Simon Tull, 25, assistant manager at the London Camera Exchange in Fareham, Hampshire, aims to take on The Welsh 3000s Challenge in June. Participants are required to walk to the top of all 15 mountains in Wales over 3,000ft within 24 hours. Simon says he plans to set up a sponsor page in March. For details visit <http://welsh3000s.wordpress.com>.

Arthur Grant

Tributes have been paid to Dorset photographer Arthur Grant, one of the last inhabitants of Tyneham, which was a village requisitioned by the Government and used as a practice area for the D-Day landings during the war. The *Daily Echo* newspaper, which published many of Arthur's pictures, said that he died at his Purbeck home aged 87. He had worked as a professional photographer for 30 years.

Photographer wins £5,000 and apology



Committed to defending your photographic rights!

A NEWS photographer who was arrested and locked in a cell after trying to take pictures from behind a police cordon was awarded more than £5,000 in an out-of-court settlement, plus a second apology.

Andrew Handley, from Milton Keynes in Buckinghamshire, had been following police guidelines when he was attempting to document the scene of a car accident in Buckingham in 2006.

The photographer, who was working for *MK News*, was handcuffed and detained for eight hours at the local police station where his DNA and fingerprints were recorded.

Handley told his union, the National Union of Journalists (NUJ): 'I explained that I was entitled to do my job and assumed I would be allowed to continue. Instead, I found myself in a police cell.'

'As the hours ticked past I started to get more and more worried. I thought it would all be cleared up in minutes.'

'It is a great relief that I've been cleared. I was concerned that I'd have a

criminal record and a caution hanging over my head when I knew perfectly well that I hadn't broken the law.'

In a statement sent to AP, a Thames Valley Police spokesman said: 'Mr Handley was arrested on Tuesday 12 September 2006 on suspicion of obstructing an officer in the course of duty. He was subsequently given a simple caution.'

'Following this, Mr Handley decided to pursue a claim for compensation against the force for unlawful imprisonment and assault. This claim was settled out of court in November 2009.'

The statement added: 'We have issued a full apology to Mr Handley and have rescinded his caution. His fingerprints and DNA records have also been removed from the database.'

'We would again like to take this opportunity to apologise to Mr Handley for any distress this incident has caused him.'

Roy Mincoff, the NUJ's legal officer, said: 'We will be monitoring the way in which our agreed guidelines, on how the police should deal with the media, are enforced and continue to raise these issues with senior officers, government ministers and Members of Parliament.'

ClubNews

AP's weekly round-up of club news from all over Britain

Canterbury Photographic Society

The society is hosting a photography competition that features more than £500 worth of prizes, plus a one-day workshop. Entry-fee proceeds will be donated to charity, say organisers. The theme is tourism and the closing date is 8 March. For details visit www.canterburyphotographicsociety.com.

Oldham Photographic Society

An exhibition will take place throughout February at Royton Library, Rochdale Road, Oldham, Greater Manchester OL2 6QJ until the end of the month. For details visit www.oldhamps.org.uk.

4Most Digital

The group presents an exhibition from 13 February–21 March at Saddleworth Museum & Art Gallery, High Street, Uppermill, Oldham, Greater Manchester OL3 6HS. Visit www.4mostdigital.co.uk.

Send club news to: apevents@ipcmedia.com



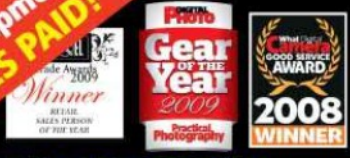
Amateur Photographer

This week in...

1915

In AP's *Back from the Trenches* article, dated 8 February 1915, writer CF Shaw suggested that one way in which photographers could play a role for king and country far away from the battlefield was to take portraits of wounded soldiers at British military hospitals. 'During visits to several military hospitals I have discovered one fact of peculiar interest to photographers,' wrote Shaw. 'It is this – if you wish to give abiding pleasure to the average wounded "Tommy", don't take him flowers, never mind seductive cigarettes, don't trouble about chocolates. Just take your camera, picture him with his scars of honour, present him with a well-finished copy or two and he will be more delighted than if the Chief Hun had awarded him the Iron Cross!'

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Review

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Book review



Robin Bell's Silver Footprint

36 Years of Darkroom Printing. By Robin Bell
Dewi Lewis Publishing, hardback, 142 pages, £25, ISBN 978-1-904587-82-8

Master printer Robin Bell has printed for some of the biggest names in the photographic industry, among them Don McCullin, Bill Brandt, Terry O'Neill, Eve Arnold, Patrick Lichfield, Lord Snowdon and countless others. To celebrate his 35 years in the business, Bell has released this retrospective of 126 of his favourite images he has printed over the years. And what a collection it is. Mostly portraiture and street photography, but with a number of still lifes, animals and landscapes interspersed, this is an eclectic mix of imagery all linked together by the DNA of

Bell's meticulous silver-gelatin printing process. Images leap off the pages thanks to the shape of the pictures and extra punch introduced by a stunning range of tones. Dewi Lewis's production is superb, and the book has the weight and smell of quality.

Dotted with commentary by Bell on why he selected these images, *Silver Footprint* becomes more than just a retrospective and serves as a recent history of b&w photography. This is one for the top of the stack on your coffee table. **Jeff Meyer**



Your guide to the latest photography books, exhibitions and websites

Book review**Finding The Picture**

A location photography masterclass
 By Phil Malpas and Clive Minnitt
 Introduction by Charlie Waite
 Argentum, paperback, 159 pages, £20,
 ISBN 978-1-902538-58-7

What should I take a picture of? It's a question we've all asked ourselves, and it can be difficult and tiresome finding an answer. Malpas and Minnitt have attempted to make the search easier in this location guide, which takes scouting a scene a step further and shakes the creative juices to help you find a clever way to interpret it.

Through a formula of presenting their own images and explaining their inspiration and how they took them, Malpas and Minnitt address the questions of where you can find pictures, what kind of photographer you are, why you are taking pictures, where your ideas come from, and how to simplify and capture the moment, among many more. It sounds quite general, but their answers are thoughtful and the advice practical. What's more, their pictures are beautiful examples of what you can accomplish with a little thought. **Jeff Meyer**

**Website****www.books.google.com**

Much discussion surrounds the explosion of the internet and access to free content for all with the means to use it. Should users pay for content and, if so, how much? Is it right that free resources are often inundated with adverts? Who has the right to dictate what content is available online for a fee anyway? In short, it's all a bit of a minefield and a debate that is unlikely to be resolved any time soon, but in the meantime there are more than a few perks to enjoy. If you find yourself with a few minutes to spare when browsing the web, you may like to dip into the *Life* magazine archive. From the very first issue on 23 November 1936 to 29 December 1972 when the magazine ceased publication, Google Books has made more than 1,800 issues of the seminal photojournalism title available to browse for free. Users can search for key moments in history and trace the work of *Life* photographers by clicking through the contents page of each issue, searching for key words

or by flicking through the pages. The electronic format may not have the tangible quality of a real magazine, but the easy-to-use search engine and excellent quality of scanning make for a thoroughly exciting browsing experience.

Gemma Padley



Exhibition

Jane Bown: Exposures 100 Portraits

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Admission free

It is 60 years since Jane Bown's first photograph was published in *The Observer*, and galleries up and down the country are celebrating. As featured in *Review* in AP 23 January, Jane Bown's portraits are currently on display at the National Portrait Gallery, but if you are unable to get to London there is another opportunity to enjoy Bown's work in the north of England. Images from more than 100 of Bown's assignments feature in this latest exhibition. Famed for her unobtrusive approach and admired for her skilful use of natural light, Bown captured portraits with a hint of mystery and had an ability to spot unique moments in often difficult circumstances – rushed interviews or last-minute assignments, for example, where speed was of the essence. In this exhibition, unseen photographs of Cecil Beaton, Rudolph Nureyev and Mick Jagger feature, as well as many other classic portraits from one of photography's great masters. Pictured here is Samuel Beckett. **Gemma Padley**

© JANE BOWN

Letters

Share your views and opinions with fellow AP readers every week



Seeing things

I write in reference to the critique of the British Library publication *Points of View* in *Review*, AP

16 January. Am I alone in thinking that there has been some serious digital manipulation to the sepia image in the bottom right-hand corner, of a seated Middle Eastern or North African Berber gentleman? The image purports to be of 19th century vintage, but the gentleman in question is clearly Roger Hicks, as he might have looked no more than 20 or 30 years ago! Of course, it could just be that the multivitamins I take in my advancing years contain mind-bending drugs!

Keep up the good work; AP is far ahead of the opposition, week in and week out.

Bob Wakerell, Kent

Indeed, Mr Hicks it is, Mr Wakerell. He spent many years in North Africa after being booted out of England on account of his falling out with the Earl of Richmond. He was most annoyed to completely miss the final days of the War of the Roses – Damien Demolder, Editor



and am pondering where my future lies.

Jim Fleming, County Down

Lens correction

I believe that there is an error in your article on stabilisation systems in AP 23 January. It refers in several places to a Canon EF-S 55-200mm f/4.5-5.6 IS lens. As far as I know there is no such lens. There is a Canon EF 55-200mm f/4.5-5.6 USM lens, but there is no IS version of this optic and it is EF rather than EF-S. However, there is a Canon EF-S 55-250mm f/4.5-5.6 IS lens, and I assume that this was the lens used in the tests.

Chris Ryan, Bath

You are correct, Chris. The lens we used was indeed the Canon EF-S 55-250mm f/4.5-5.6 IS. Sorry for any confusion caused – Richard Sibley, technical writer

Not the same

I must take issue with comments expressed in your article *Point & shoot* (AP 23 January), which reported on the documenting of the wars in Iraq and Afghanistan by the Army's Combat Camera Team. In particular, I disagree that the Team is ensuring that 'future generations will remain informed of the reality of conflicts such as Afghanistan, in the same way as we can look back on images of the First and Second World Wars'.

The pictures that we see from Iraq and Afghanistan (including those in the article) are quite different from the raw reportage, often produced by non-military personnel, that emanated from the Second World War and later conflicts, notably Vietnam. Those pictures really do show the dreadful reality and misery of conflicts, both for military personnel and, equally importantly, civilians. Many of those

Plus ça change...

Scott Williams does not seem to have read Roger Hicks' excellent column in depth (*Letters*, AP 23 January). If he had, he would know that Roger uses digital as well as film equipment.

There have always been critics when technologies made things simpler. Another Roger – the great Roger Fenton – gave up photography in 1862 for this reason. Lewis Carroll said that the advent of dry plates let the idiots in. Someone more recently said that digital cameras meant that photography was now accessible to the lower orders of primates!

It is the picture that is important, not the way in which it is achieved. Digital imaging has revolutionised applied photography, making it available to many more people and saving many tons of the world's silver resources. Film comes into its own

in art photography. Some of us are old enough to be able to use both systems, which means that I can use not only a Nikon D700 but also a Leica IIIa. One of these contributes to creativity; the other is, frankly, boring.

Peter McKenzie, Northumberland

Ex-Leica stock

John Hine's letter in AP 16 January made note that there was no mention of slide projectors anywhere. It might interest him to know that Fordes Photographic bought the last of Leica's projectors and, as far as I am aware, still have some in stock. I recently bought one myself.

On another note, I regret the demise of Kodachrome film. I have slides from 1959 that are still as good as the day I took them. I have enough probably to last me this year, when processing ends. I remain sceptical about Fujichrome Velvia

Letter of the week

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AP reader **Alex Dixon** is horrified by the attitude of non-photographers to our beloved hobby

pictures had profound effects on public opinion.

Starting with the prevention of Don McCullin from photographing the Falklands War, our government has not been too keen on showing the true realities of aggression. We see carefully sanitised photography.

The power of images is vast, and this huge potential has been further magnified by our ability to spread pictures worldwide, literally at the touch of a button. Many governments are wary of confronting their subjects with too much realism. It is too much like the real thing.

Adrian Lewis, Bristol

You are absolutely correct, Mr Lewis – Damien Demolder, Editor

With sympathy

I sympathise with M Marston and his problem of not being able to 'read' photo files in his camera (Q&A, AP 16 January). While the answer he received – don't change anything in the file – is correct, there are other possible causes. I have had two such experiences myself.

The first involved the use of Windows Ready Boost, an option in Vista that uses a fast flash drive to augment the computer's internal

memory. However, once turned on, it 'reserves' an area of memory in any flash drive attached to the computer, and unless the drive is reformatted that area remains unusable by any other application!

The second occurred simply by inserting the card into the slot on a desk printer. This created a file with the printer data in it, and which subsequently was not recognised by the camera. Worse still, because there was an unrecognised file on the card, the camera refused to read any files until that file had been deleted. Even then, deleting it wasn't good enough – I had to use the computer to fill the card with 'camera' photo files to ensure that all fragments of that file had been overridden and then reformat before the camera could once again use that card.

The answer is that memory cards intended for use in the camera should be reserved for that purpose. The only processing in the computer should be to make a straight copy. If you want to print direct from the card (including in a kiosk), then this should only be done on a copy. I now reserve an older low-capacity SD card for this purpose. I also make sure that Ready Boost is turned off.

Robert J Maddison, Dorset

Missed opportunity

Has Ricoh missed a golden opportunity? Don't get me wrong, I am a great admirer of the company, having owned the excellent GR1s and now the Caplio GX100. Its cameras seem to be designed by photographers for photographers, with great flexibility and ease of use. However, while I can see the advantages of the GXR concept as a sort of super-upgradeable Caplio GX200, this versatility does come at a price.

Sensors seem to improve (not just in terms of the number of pixels, but also in dynamic range and noise) very quickly in comparison with lens development. Advances in sensor technology seem to come every 12 months or so, while lenses often appear to take ten or more years before an upgrade is produced. Therefore, to join a sensor physically to a lens means that one can't benefit from sensor improvements without regularly buying new lenses. This doesn't make much sense to me, unless one is marketing lenses, of course!

However, surely the most significant aspect of the GXR is that Ricoh has shown that it is possible to easily change sensors. With some redesign work, it should be possible to do this while having a conventional lens mount. Just think of the possibilities: one could select a sensor for different uses, perhaps a low-light sensor, an ultra-high speed unit or one giving very high resolution. In a year or two, when sensors will have improved sufficiently, one could simply slip in the latest wonder chip and all of this while still using the same lenses. Then, in due course, when camera improvements are further advanced, one need only change the body, keeping the sensors and the lenses.

Phil Barnes, via email



LAST Christmas, some friends of mine told me they were off to take photos of their daughter performing in the school's Christmas play. I wished them good luck. They might need it, I said. The ordeal I had endured two years previously photographing my own daughter in her school play left me feeling the world had gone mad.

I was in the front row of the audience and, along with two other proud dads, was taking pictures when a female teacher informed us we weren't to take photos as 'it isn't really allowed'. I protested that as my daughter was taking part in the play, I most certainly intended to take photos of her and hang the consequences!

Another teacher asked us if she could have a word in private. As we walked past the puzzled expressions from other parents, I noticed several of them had cameras. I later discovered they'd been wary about taking pictures. In the school corridor we were introduced to the mum of one of the children. She'd complained about us shooting pictures – hence the teachers' concerns. She didn't pull her punches. She told us she thought that taking photographs at events like school plays was 'pervy'. Despite a

“She didn't pull her punches. She told us she thought that taking photographs at events like school plays was 'pervy'”

warning from the teacher that she mind her choice of words, she was unrepentant.

I demanded to speak to the head teacher. He arrived, and sighed that he had to respect the concerns of the mum who'd made the complaint. I asked that he also respect *our* complaint at being humiliated by her.

I showed the images I'd taken. Each one was of my daughter, but not the other children. I explained I was out solely to take photos of mine and not anyone else's child, and that I was going to continue to do so. The other two dads sided with me. Back in the school hall, we spoke with some of the other parents. One mum had brought her camcorder, yet admitted she was afraid to use it due to threatening comments made by our 'accuser' earlier on.

I'm a 45-year-old dad of two children. I've lost count of the number of times I've taken my camera to school events to photograph my kids. The health and safety and politically correct brigade are encroaching ever more into our lives. It was only my dogged determination to overcome the misguided, cynical comments of one individual that led to my getting my pictures.

Thankfully, AP does its bit to expose the ludicrous crackdown on photographers by potty laws and paranoia. To cynics who would frown on our beloved hobby or profession, we're either terrorists or perverts. But when such suspicions can mar a joyous and festive event like a school Nativity play, then it really is too much.

Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Photo Insight

Amateur
Photographer
Technique

DAVID CLAPP

EXPLAINS WHY THE FLATTENING EFFECT OF A TELEPHOTO LENS CAN ADD SOMETHING NEW TO YOUR LANDSCAPES

THERE is nothing quite so memorable as plunging yourself from +34°C and 90% humidity into -9°C on the same day. After mopping my brow with a flannel every minute in the stifling heat of the remarkable Japanese cities of Tokyo and Kyoto, Air New Zealand flew me into what felt like a fridge for the next stage of my six-week 'summer' shoot in the southern hemisphere. After a brief stop in Christchurch to pick up a camper van, I set off to the Southern Alps to fill my spirit with wonder.

With everything back to front, New Zealand is somewhat confusing. First, there is the crisp summer air, the unexpected summer snow and those oh-so-barmy summer days. There are other things reversed down under: New Zealanders don't care for celebrity infatuation, which is a relief (for those who do, it has to be imported). The sun is also back to front; it's just as low as in a UK winter, but the solar trajectory is in the north, rising in the northeast and setting in the northwest, which is confusing, to say the least, when map-gazing. It's also touching to see water swirling clockwise in the icy campsite sink. However, this summer chill does far from dissuade creativity – in fact, it propels it.

Travelling from the forests and mountains of Glenorchy, the trip south to Invercargill was frightening. Blizzards along Route 6 are apparently common, but the lack of visibility had me scared nonetheless.

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's David Clapp

DAVID CLAPP Landscape
Our landscape and travel expert. Based in glorious south Devon, David is represented by seven stock agencies worldwide



As my partner Rachel and I cupped our hands around a much-needed hot chocolate in a roadside café we planned our stay in the Catlins. This remarkable landscape is nature's golf course; a duvet of soft undulating farmland and fir plantations, and it was here that a double take had me skid the van to a stop.

Through the passenger window, grazing undisturbed, was one of the most incredible photographic spectacles I had ever seen. The merino sheep in the far distance were literally glowing, caught in the light from the morning sun. I pulled into the farmyard opposite and explained my excitement to a somewhat bemused farmhand who granted me permission. Smiling wryly, Rachel laughed from the car window as I bounded across the long wet grass, 'like a comical outtake from the *Sound of Music*,' she said before coming to join me in a more sensible manner.

With a situation like this, getting close to the subject does no favours. It was rather obvious this would need a telephoto lens to get the best from the image. As I came to an exhausted stop, I grabbed my



Canon EOS-1Ds Mark III, 70–200mm f/4 L IS lens and 1.4xII extender. When combined, these give a further 80mm of reach at the long end, producing a respectable 280mm of zoom without losing image quality or adding the bulk of extra lenses. The beauty of using a telephoto in this instance is the flattening effect it has on the land. I knew the sheep would look like they were grazing a vertical green wall if I got it right. With the curve of the hilltop excluded from the frame, image success was all

about the placement of sheep from corner to corner, so I began to scan the hillside like a sniper, looking for uniformity and pattern.

With my Gitzo 5540 tripod extended, the first shots were a mess. I had the camera set to aperture priority, a high shutter speed, and the lens set to autofocus and image stabilisation. I had been photographing jostling seals an hour before, so I had to start again. I set manual metering, manual focus, IS off (never leave it on when tripod-mounted, as it blurs images), 2sec timer and mirror lock–



up. All that was left was to get the focusing absolutely nailed.

For me, someone who uses AF only on the odd occasion, using Live View has been a complete revelation. In the landscape, there is literally no need for AF. I shoot preset hyperfocal distances on all my lenses to maximise lens potential, but using longer lenses is where Live View really comes into its own.

With the sheep happily grazing, I set the camera to f/11, rechecked the focus and examined the histogram, adjusting the shutter

speed to get the exposure perfect. The extender puts more glass in front of the camera, so f/11 keeps the sharpness edge-to-edge. With the focal length at 260mm I shot a variety of takes, working my way closer and closer towards the field, rechecking the focus with each move. As the sheep got larger, the effect lessened. It was the distant view and the flattened perspective that really captured the effect. **AP**

To see more pictures by **David Clapp** visit www.davidclapp.co.uk

Precision focusing

At longer focal lengths in particular, autofocus has proved to me to be somewhat unreliable. The problem is that the longer the focal length, the finer your focus adjustments need to be. If there is the slightest misreading, the camera will front or back focus. At an extreme 600mm, for instance, you need utter precision, so it is important to take the time to ensure precise focus before shooting, as this can really make or break all the images you take from the moment it is set. Long-lens landscape images contain super-fine detail, like trees or fluffy sheep in this case, so relying on AF is a poor choice. Set your camera using Live View and recheck your focus regularly when shooting longer focal lengths. If your camera does not have Live View, manually focus your camera until the viewfinder focus points flash, take a shot, and then look at the image on the rear screen zoomed in as far as you can go, correcting as applicable.

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F5 body, boxed	EXC++	£375.00
F5 body	EXC++	£345.00
F100 body + MB-15 grip, boxed	MINT-	£395.00
F100 body + MB-15 grip, boxed	EXC++	£325.00
F100 body, boxed	MINT-	£295.00
F100 body	MINT-	£275.00
F100 body	EXC++	£245.00
F100 body	EXC++	£205.00
F80 body, black, boxed	MINT	£145.00
F80 body	EXC++	£125.00
F80 body, + MB-16 grip	MINT-	£159.00
F80 body, + MB-16 grip	EXC	£95.00
F90x body	EXC++	£95.00
F90x body	MINT-	£115.00
F90x body + MB-10 grip	MINT-	£145.00
F4S body	EXC++	£315.00
F-401x body	EXC++	£59.00
F-801 body, boxed	EXC++	£55.00
F-601 body	EXC++	£75.00

NIKON 35MM MANUAL FOCUS SLR CAMERAS

F3HP body	EXC	£265.00
F3 Limited Edition body with special presentation box	EXC++	£1195.00
F3/T Titanium body, champagne	EXC	£399.00
F3/T Titanium body, black	VG	£275.00
F3P "Press" body + MD-4 motor drive + MF-6B back	EXC++	£550.00
FM body, chrome	MINT-	£225.00
FA body, black, boxed	EXC++	£205.00
FM3A body, black + 45mm f/2.8P Nikkor AIS, black RARE	MINT-	£1145.00
FM2n body, chrome, boxed, instructions	MINT-	£325.00
FM2n body, black, boxed	MINT-	£325.00
FM2n body, black, boxed	EXC++	£285.00
FM2 body, chrome, boxed	EXC	£95.00
FM body, chrome	MINT-	£225.00
FA body, black	EXC	£145.00
FE2 body, chrome	VG	£145.00
FG body, chrome, boxed	EXC	£95.00
F2SB Photomic body, chrome	MINT-	£995.00
F2SB Photomic body, black	MINT	£3000.00

Nikkomat FS body, chrome RARE non-metered version VG-		£249.00
Nikkomat FTn body, black	MINT-	£195.00
Nikkomat EL body, chrome	EXC++	£95.00
Nikon F body, chrome, no. 640xxx, crossed-hatched self-timer	EXC++	£999.00
Nikon F body, chrome, no. 64xxxx, Nippon Kogaku triangle logo	EXC++	£550.00
Nikkor F body (Rare German version), chrome & 5cm f/2 Nikkor-S lens	EXC++	£2999.00
Nikkor F Photomic FTn finder, chrome (Rare German version)	EXC++	£495.00
F body, chrome, mirror-up version by Marly Forscher RARE VG		£875.00
F-36 Motor Drive unit "F" script & Nippon Kogaku logo VG		£350.00
MD-2/MB-1 Motor Drive Unit for F2 series	MINT-	£325.00
MD-4 Motor Drive for F3 series, (RRP £810.00)	NEW	£350.00
MD-4 Motor Drive for F3 series	MINT-	£225.00
MD-4 Motor Drive for F3	EXC++	£59.00
MD-4 Motor Drive for F3	VG	£39.00
MF-4 (250 back for F3 series) 250 film exposure back	EXC++	£295.00
MD-12 motor drive for FM3A/FM2/FE2/FE/FA	MINT-	£159.00
MD-12 motor drive for FM3A/FM2/FE2/FE/FA	EXC++	£69.00
MD-12 motor drive for FM3A/FM2/FE2/FE/FA	EXC	£49.00
MD-15 motor drive for FA	EXC++	£75.00
MD-16 motor drive for F80	MINT-	£25.00
MB-40 grip for F6	NEW	£319.00
MB-40 grip for F6	MINT	£245.00
MB-10 grip for F90X	EXC++	£85.00
MB-15 grip for F100, boxed	MINT	£25.00
MF-16 Multi-Function back for FM2/FM2/FM3A, boxed MINT		£99.00
MF-16 Multi-Function back for FM2/FM2/FM3A, boxed MINT-		£94.00

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NIKON 35MM RANGEFINDER EQUIPMENT

Nikon SP body, black & 3.5cm f/1.8 W-Nikkor lens, black, Limited Edition, double boxed, last of the brand new stock (RRP £5,995.00)	NEW	£4995.00
Nikon S3 body, chrome & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case, last of the brand new stock	NEW	£2995.00
Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800.00) NEW		£3250.00
Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S.C instruction manual, warranty card, box	EXC++	£3599.00

AF (AUTOFOCUS) NIKKOR LENSES

10.5mm f/2.8G AF DX Fisheye-Nikkor ED, case, boxed	MINT-	£445.00
14mm f/2.8D AF Nikkor, case, boxed	EXC++	£795.00
14mm f/2.8D AF Nikkor, boxed	EXC++	£775.00
18mm f/2.8D AF Nikkor, case	MINT	£995.00
18mm f/2.8D AF Nikkor, case, hood, boxed	MINT-	£895.00
18mm f/2.8D AF Nikkor, hood	EXC	£695.00
28mm f/2.8D AF Nikkor, boxed	MINT-	£160.00
85mm f/1.8D AF Nikkor	MINT-	£225.00
85mm f/1.4D AF Nikkor, lens hood, boxed	MINT-	£765.00
105mm f/2.8G AF-S VR Micro-Nikkor	MINT	£525.00
105mm f/2.8D AF Micro-Nikkor	MINT-	£455.00
105mm f/2.8D AF Micro-Nikkor, boxed	EXC++	£435.00
105mm f/2.8D AF Micro-Nikkor	EXC++	£425.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT	£675.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT	£695.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT-	£675.00
180mm f/2.8D AF IF-ED Nikkor, case, boxed	MINT-	£465.00
180mm f/2.8D AF IF-ED Nikkor	EXC++	£395.00
180mm f/2.8D AF IF-ED Nikkor N	EXC++	£465.00
200mm f/4D AF IF-ED Micro-Nikkor, case, hood, boxed MINT-		£1095.00

200mm f/4D AF IF-ED Micro-Nikkor, hood	EXC++	£995.00
300mm f/4 AF IF-ED Nikkor, case, boxed	EXC++	£575.00
300mm f/2.8G VR AF-S IF-ED Nikkor, hood, case, boxed MINT		£3545.00
300mm f/2.8G VR AF-S IF-ED Nikkor, hood, case	MINT	£3350.00
400mm f/2.8D AF-S IF-ED Nikkor, hood, case	MINT-	£4695.00
500mm f/4D AF-S IF-ED Nikkor II, case, hood, boxed NEW		£4995.00
600mm f/4G AF-S IF-ED Nikkor II, case, hood, boxed NEW		£5745.00
600mm f/4G AF-S IF-ED Nikkor II, case, hood, unboxed NEW		£5695.00
600mm f/4G AF-S IF-ED Nikkor II, (Tropical Grey version) case, hood, boxed	NEW	£5895.00
TC-16A AF 1.6x Teleconverter	EXC++	£95.00
TC-17E II 1.7x Teleconverter for AF-S/AF-I, boxed	MINT	£265.00
TC-20E 2x Teleconverter for AF-S/AF-I, boxed	MINT-	£225.00

AF ZOOM-NIKKOR LENSES

12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor	MINT-	£699.00
14-24mm f/2.8G AF-S IF-ED Nikkor, case, boxed	MINT	£1149.00
17-35mm f/2.8D AF-S IF-ED Nikkor, hood	MINT-	£1195.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed	MINT-	£845.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed	EXC++	£825.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood	EXC++	£745.00
18-70mm f/3.5-5.6 AF-S Nikkor, hood	MINT-	£225.00
18-200mm f/3.5-5.6G VR AF-S IF-ED Nikkor, hood, boxed	MINT	£475.00
18-200mm f/3.5-5.6G VR AF-S IF-ED Nikkor, hood	MINT-	£459.00
20-35mm f/2.8D Nikkor, hood, case	VG	£595.00
24-70mm f/2.8G AF-S IF-ED Nikkor, hood, case	MINT	£1099.00
24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood, boxed	MINT	£435.00
24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood, boxed	MINT-	£445.00
24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood	EXC++	£399.00
24-120mm f/3.5-5.6D AF Nikkor, boxed	MINT-	£245.00
24-120mm f/3.5-5.6D AF Nikkor	EXC++	£185.00
28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood, boxed	MINT-	£1075.00
28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood	EXC++	£1049.00
28-70mm f/2.8D AF-S IF-ED Nikkor, hood	MINT-	£1025.00
35-70mm f/3.3-4.5 AF Nikkor	MINT-	£79.00
35-70mm f/3.3-4.5 AF Nikkor	EXC++	£65.00
35-80mm f/1.8D AF Nikkor, boxed	MINT-	£49.00
55-200mm f/4-5.6G AF-S DX Nikkor, hood	MINT	£120.00
55-200mm f/4-5.6G AF-S VR DX Nikkor, hood	MINT-	£165.00
70-180mm f/4-5.6D AF IF-ED Micro-Nikkor, hood	MINT-	£945.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed	MINT	£1400.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed	MINT-	£1345.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case MINT-		£1325.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed	EXC++	£1195.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor (Tropical Grey), boxed	MINT-	£1595.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor (Tropical Grey) EXC++		£1495.00
70-210mm f/4-5.6D AF Nikkor, boxed	MINT	£245.00
70-300mm f/4-5.6D AF Nikkor, hood, boxed	MINT-	£199.00
70-300mm f/4-5.6D AF Nikkor, hood, boxed	EXC++	£179.00
70-300mm f/4-5.6G AF Nikkor, hood, boxed	MINT-	£129.00
70-300mm f/4-5.6G AF-S VR Nikkor, hood, boxed	MINT-	£365.00
80-200mm f/2.8D AF-S IF-ED Nikkor, hood, case, boxed MINT-		£1395.00
80-200mm f/2.8D AF-S IF-ED Nikkor, hood	EXC++	£1295.00
80-200mm f/2.8D AF-S IF-ED Nikkor, hood, case, boxed EXC		£795.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood, case, boxed MINT		£745.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood, case, boxed MINT-		£695.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood	MINT-	£675.00
80-200mm f/2.8D AF IF-ED Nikkor N	EXC++	£599.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood	EXC++	£579.00
80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom) case, hood	MINT-	£525.00
80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom), hood MINT-		£475.00
80-200mm f/2.8D AF IF-ED Nikkor (push/pull zoom), hood	EXC++	£465.00



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MANUAL FOCUS NIKKOR LENSES

8mm f/2.8 Fisheye-Nikkor AI, cap, RARE	MINT-	£3250.00
15mm f/3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)	NEW	£1995.00
15mm f/3.5 Nikkor AIS, boxed	MINT-	£1495.00
15mm f/3.5 Nikkor AIS, boxed	EXC++	£895.00
16mm f/2.8 Fisheye-Nikkor AIS	MINT	£549.00
16mm f/2.8 Fisheye-Nikkor AIS	MINT-	£495.00
16mm f/2.8 Fisheye-Nikkor AIS	EXC++	£475.00
16mm f/2.8 Fisheye-Nikkor AI	EXC++	£495.00
16mm f/2.8 f/3.5 Fisheye-Nikkor Auto, pre-AI, domed container	MINT	£1000.00
18mm f/3.5 Nikkor AIS	MINT	£895.00
18mm f/3.5 Nikkor AIS	MINT-	£795.00
18mm f/3.5 Nikkor AIS	EXC++	£745.00
20mm f/2.8 Nikkor AIS, boxed	MINT	£475.00
20mm f/2.8 Nikkor AIS	MINT-	£425.00
20mm f/2.8 Nikkor AIS	EXC++	£375.00
20mm f/3.5 Nikkor AIS	MINT-	£285.00
24mm f/2.8 Nikkor-N.C Auto pre-AI, scalloped focus barrel	VG	£99.00
24mm f/2.8 Nikkor AIS, boxed	MINT-	£499.00
24mm f/2.8 Nikkor AIS	EXC++	£395.00
24mm f/2.8 Nikkor AIS, boxed	MINT	£445.00
24mm f/2.8 Nikkor AIS, boxed	MINT-	£345.00
24mm f/2.8 Nikkor AIS	MINT-	£295.00
24mm f/2.8 Nikkor AI	EXC++	£295.00
24mm f/2.8 Nikkor AI	EXC	£165.00
24mm f/2.8 Nikkor AI	VG	£145.00
28mm f/2.8 Nikkor AIS	MINT-	£545.00
28mm f/2.8 Nikkor AI	EXC++	£445.00
28mm f/2.8 Nikkor AIS	EXC	£295.00
28mm f/2.8 Nikkor AIS, boxed	MINT	£445.00
28mm f/2.8 Nikkor AIS, boxed	MINT-	£325.00
28mm f/2.8 Nikkor AIS	EXC+	£275.00
28mm f/2.8 Nikkor AI	MINT-	£195.00
28mm f/2.8 Nikkor AI	EXC++	£175.00
28mm f/2.8 Nikkor AI	EXC	£99.00
28mm f/2.8 Nikkor AI	VG	£85.00
28mm f/3.5 Nikkor AI	MINT-	£99.00
28mm f/3.5 Nikkor AI	EXC++	£85.00
28mm f/3.5 Nikkor AIS	MINT-	£125.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	MINT-	£495.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC++	£395.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC	£375.00
35mm f/1.4 Nikkor AIS, boxed	MINT	£795.00
35mm f/1.4 Nikkor AIS	MINT	£695.00
35mm f/1.4 Nikkor AIS	MINT-	£625.00
35mm f/2.8 Nikkor AIS	MINT-	£375.00
35mm f/2.8 Nikkor AIS	EXC++	£345.00
35mm f/2.8 Nikkor AIS	EXC+	£295.00
35mm f/2.8 Nikkor AIS	EXC++	£225.00
35mm f/2.8 Nikkor AI	MINT-	£295.00
35mm f/2.8 Nikkor AI	EXC++	£265.00
35mm f/2.8 Nikkor AI	EXC++	£85.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	MINT-	£375.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	EXC++	£349.00
35mm f/2.8 PC-Nikkor (Perspective Control), late silver knob version.	EXC++	£195.00
Circa 1980	MINT	£65.00
35-70mm f/3.5-4.5 Nikkor AIS	MINT	£695.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT	£239.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT	£475.00
50mm f/1.2 Nikkor AIS	MINT	£445.00
50mm f/1.2 Nikkor AIS	MINT-	£395.00
50mm f/1.2 Nikkor AIS	EXC++	£345.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£229.00
50mm f/1.4 Nikkor AIS	EXC++	£185.00
50mm f/1.4 Nikkor AIS	EXC++	£269.00
50mm f/1.4 Nikkor AIS	EXC	£155.00
50mm f/1.8 Nikkor Series-E AIS	EXC++	£75.00
55mm f/1.2 Nikkor AI	MINT-	£595.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£349.00
55mm f/2.8 Micro-Nikkor AIS	MINT	£325.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£295.00

55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£275.00
55mm f/2.8 Micro-Nikkor AIS	EXC	£199.00
58mm f/1.2 Noct-Nikkor (Nocturnal) AI, RARE	MINT-	£2195.00
85mm f/1.4 Nikkor AIS, lens hood	EXC++	£545.00
85mm f/2 Nikkor AIS	MINT-	£385.00
85mm f/2 Nikkor AIS	EXC++	£295.00
85mm f/2 Nikkor AI	EXC++	£285.00
105mm f/1.8 Nikkor AIS, boxed	MINT-	£715.00
105mm f/1.8 Nikkor AIS	MINT-	£695.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	EXC++	£675.00
105mm f/2.5 Nikkor AI	MINT-	£275.00
105mm f/2.5 Nikkor AIS	MINT-	£375.00
105mm f/2.5 Nikkor AIS	EXC++	£295.00
105mm f/2.5 Nikkor AIS	EXC	£250.00
105mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£349.00
135mm f/2 Nikkor AIS	MINT-	£599.00
135mm f/2 Nikkor AIS	EXC+	£495.00
135mm f/2 Nikkor AI	EXC	£395.00
135mm f/2.8 Nikkor AIS	MINT-	£245.00
135mm f/2.8 Nikkor AIS	EXC++	£215.00
135mm f/2.8 Nikkor AIS	EXC+	£185.00
135mm f/2.8 Nikkor AIS	EXC	£149.00
135mm f/2.8 Nikkor AI	EXC+	£125.00
135mm f/2.8 Nikkor AI	VG	£85.00
135mm f/3.5 Nikkor AI	EXC++	£95.00
135mm f/3.5 Nikkor AI	VG	£79.00
180mm f/2.8 Nikkor AI	MINT-	£399.00
180mm f/2.8 Nikkor AI	EXC++	£365.00
180mm f/2.8 Nikkor ED AIS	EXC++	£625.00
180mm f/2.8 Nikkor ED AIS	EXC	£425.00
200mm f/4 Micro-Nikkor AIS	EXC++	£545.00
200mm f/4 Nikkor AIS	EXC++	£155.00
300mm f/2.8 Nikkor ED AI case	MINT-	£1999.00
300mm f/4.5 Nikkor IF-ED AIS	EXC	£345.00
300mm f/4.5 Nikkor IF-ED AIS	VG	£295.00
300mm f/4.5 Nikkor AIS	MINT-	£299.00
300mm f/4.5 Nikkor AIS	EXC	£245.00
400mm f/2.8 Nikkor IF-ED AIS, hood, case	EXC++	£3250.00
500mm f/8 Reflex-Nikkor, case, HN-27 hood, 5 filters	MINT-	£675.00
500mm f/8 Reflex-Nikkor, HN-27 hood	EXC++	£595.00
500mm f/8 Reflex-Nikkor-C, hood & filter	EXC++	£375.00
500mm f/8 Reflex-Nikkor-C, case, hood, filters	EXC++	£425.00
1000mm f/11 Reflex-Nikkor, filters, case & focusing grip	EXC++	£1750.00
1000mm f/11 Reflex-Nikkor with focusing grip	EXC+	£1495.00

TELECONVERTERS

TC-14A 1.4x Teleconverter	VG	£75.00
TC-200 2X Teleconverter AI	MINT-	£105.00
TC-300 2x Teleconverter AI	EXC	£175.00
TC-301 2x Teleconverter AIS	EXC	£195.00
TC-301 2x Teleconverter AIS	MINT-	£225.00

MANUAL FOCUS ZOOM-NIKKOR LENSES

28-50mm f/3.5 Zoom-Nikkor AIS, lens hood	MINT-	£295.00
28-50mm f/3.5 Zoom-Nikkor AIS, lens hood	EXC+	£225.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS, boxed	MINT-	£325.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS	EXC++	£285.00
35-70mm f/3.5-4.5 Zoom-Nikkor AIS (52mm filter thread)	EXC	£59.00
35-70mm f/3.5 Zoom-Nikkor AIS (52mm filter thread)	MINT-	£295.00
35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread)	VG	£199.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£325.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	EXC++	£295.00
35-135mm f/3.5-4.5 Zoom-Nikkor AIS	VG-	£95.00
35-200mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£295.00
36-72mm f/3.5 Nikon Series-E AIS	MINT-	£95.00
80-200mm f/4 Zoom-Nikkor AIS	MINT-	£295.00
80-200mm f/4 Zoom-Nikkor AIS	EXC++	£245.00
100-300mm f/5.6 Zoom-Nikkor AIS	MINT-	£275.00
100-300mm f/5.6 Zoom-Nikkor AIS	EXC++	£225.00

VINTAGE MANUAL FOCUS PRE-AI NIKKOR LENSES*

16mm f/3.5 Fisheye-Nikkor Auto, pre-AI	MINT	£1000.00
20mm f/3.5 Nikkor-U.D Auto, pre-AI, scalloped focus barrel	MINT-	£350.00
20mm f/3.5 Nikkor-U.D Auto, pre-AI, scalloped focus barrel	MINT-	£500.00

24mm f/2.8 Nikkor-N Auto, pre-AI, scalloped focus barrel	MINT-	£250.00
28mm f/3.5 PC-Nikkor pre-AI, scalloped focus barrel	EXC++	£115.00
28mm f/4 PC-Nikkor, pre-AI	EXC++	£325.00
28mm f/4 PC-Nikkor, pre-AI	EXC	£175.00
45mm f/2.8 GN (Guide Number) Nikkor pre-AI	EXC++	£115.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	EXC+	£145.00
35mm f/2.8 Nikkor-S Auto, pre-AI, scalloped focusing barrel	MINT	£250.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	MINT-	£199.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	EXC+	£165.00
35mm f/3.5 PC-Nikkor (Perspective Control), first version	EXC	£195.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel, pointed meter coupling prong, chrome filter ring	MINT	£300.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel	EXC	£145.00
5cm f/2 Nikkor-S Auto, 'lick marked', pre-AI scalloped focusing barrel, RARE	MINT-	£995.00
55mm f/1.2 Nikkor-S.C Auto, scalloped focus barrel	MINT-	£395.00
5.8cm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel	MINT-	£375.00
13.5cm f/3.5 Nikkor-Q Auto, pre-AI, 'lick marked' scalloped focus barrel, RARE	EXC++	£875.00
135mm f/2.8 Nikkor-Q Auto, pre-AI	EXC++	£79.00
43-86mm f/3.5 Zoom-Nikkor pre-AI	EXC++	£95.00
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*Pre-AI Nikkor lenses were produced between 1959 and 1976 to fit: Nikon F, Nikkormat FT, FS, FTn, FT2 as well as Nikon F2, F2 Photomic, F2S Photomic and F2SB Photomic cameras.

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Richard Sibley shows how to use Levels adjustment layers to create quick layer masks for selective control



The last resort

Before you start

Software
Adobe Photoshop, Photoshop Elements or similar software

System requirements
Windows PC or Mac

Skill required ●●●●●

Time to complete 20 minutes

Technique explained Selective masking using Levels adjustment layers

WHEN shooting landscapes, photographers are often faced with a decision: do they expose for the land or the sky? More often than not I choose to expose for the sky, even though this means the land will be slightly underexposed. This is because it is easier to recover detail from a slightly underexposed foreground than it is from an overexposed sky. If the highlights are completely blown out, all detail is lost.

I did this for the above image,

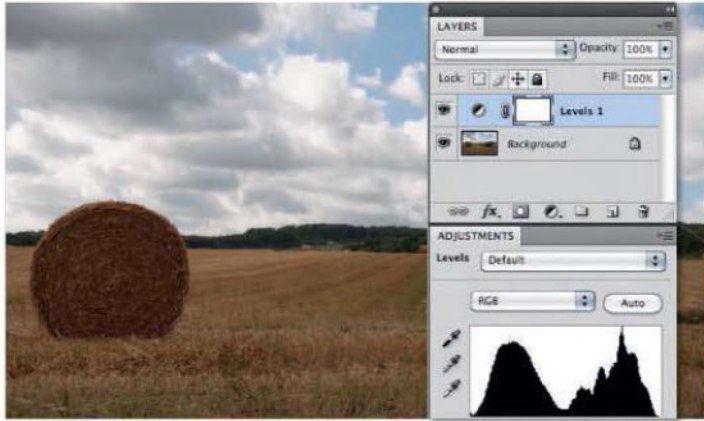
and it left the straw bale and field looking dull and lifeless. A number of methods exist for making a selection or mask to help lighten the foreground, but as the straw bale and hills make for an uneven shape, I instead devised a very quick way of masking the sky. I did this using a Levels adjustment layer to make the foreground completely black, then used the Magic Wand tool to quickly and easily select the entire area. The same technique can also be used inversely, to lighten a sky until it is

completely white, and then selecting it using the Magic Wand tool.

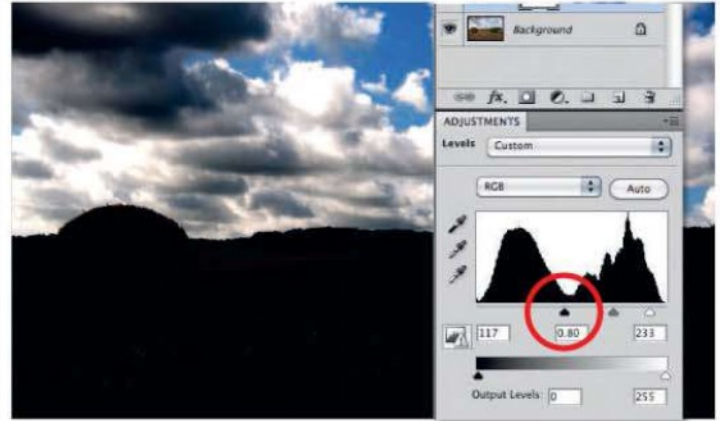
It is not only landscapes that can benefit from this technique. If you have a picture of a subject against a light background, a Levels adjustment layer can be used to make the background completely white or the subject completely black. Again, the Magic Wand tool can be used to quickly select the subject for adjustment, or for cutting out and placing on another background. I will explain how to do this next time.

Using adjustment layers to create a mask

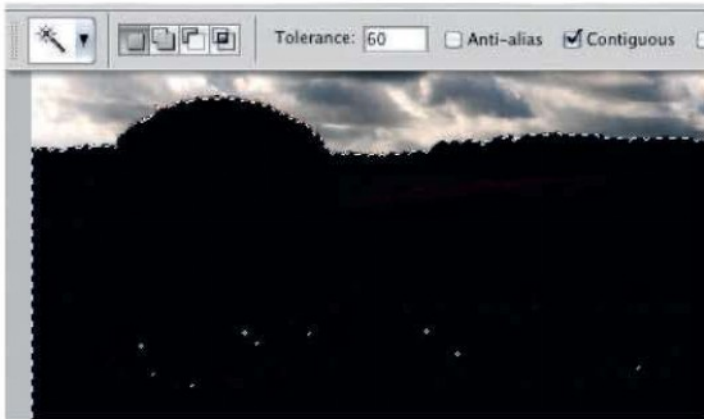
How to use Layers to lighten specific areas of an image



1 While I am happy with the sky in the original image, the foreground is too dark and dull. The first stage in brightening it is to create a new Levels adjustment layer by selecting Layer>New Adjustment Layer>Levels.

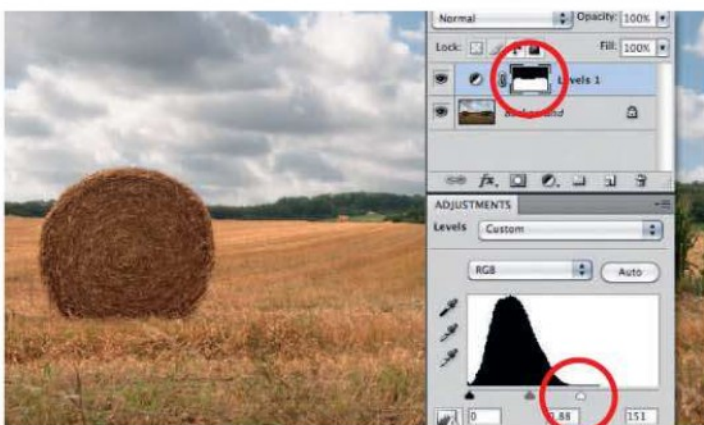


2 The aim is to separate the land from the sky by using the Levels layer to turn it completely black. In the Levels adjustment layer palette, move the shadows adjustment slider to the right-hand side so that as much of the foreground as possible turns black. For best results you may also need to lighten the sky slightly to create a good separation.



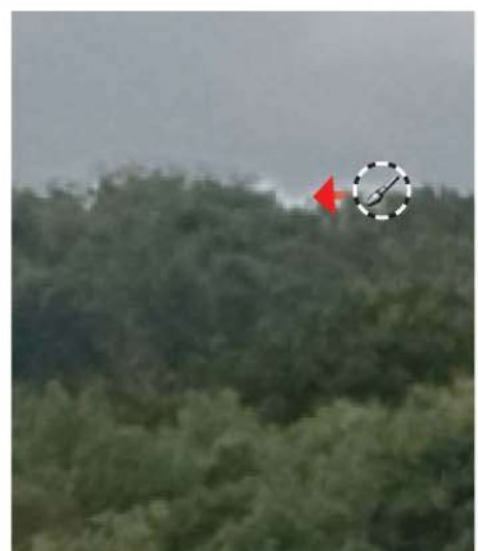
3 With the land now almost completely black, use the Magic Wand tool and click anywhere in the black area. This should select the entire area. Once the area is selected, delete the adjustment layer.

4 With the selection still in place, use the Magic Wand tool and go to Select>Refine Edge. This opens a new dialogue, which allows you to refine the edge of the selection. Use the different sliders to make sure that the selection follows the line where the foreground meets the sky. The most useful slider when doing this is the contract/expand selection, which makes the selection larger or smaller. It is important that there isn't an extremely hard edge to the selection, so you will also want to slightly feather its edge.



5 Now create a new Levels adjustment layer, as in step 1. You will find that a layer mask is automatically created for this layer, which is the same shape as the selection you have created. To lighten the foreground, it is simply a case of adjusting the Levels slider to brighten the shadows and midtones.

6 This should lighten the foreground, leaving the sky untouched. However, when viewing the image at 100% you may notice that there is a slight halo effect in some areas where the land meets the sky. This is due to the masked area of the sky not quite reaching the line at the top of the trees. This causes a small area of the sky to lighten with the foreground. To get rid of any halo areas, select a small black brush with an opacity of around 80%. With the layer mask selected, paint over the light areas with the black brush.



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Round one

Islands in the Stream



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APOY 10

**AMATEUR PHOTOGRAPHER
OF THE YEAR COMPETITION**

In association with Canon

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WELCOME to Amateur Photographer of the Year 2010 in association with Canon. Last year's contest was one of our closest and best yet, and we have no doubt that this year's competition will be just as thrilling. As you can see on page 22, we have set out a list of all ten themes for the 2010 contest to help you better plan your APOY year. In the first issue of each month we will publish a brief, such as this one, describing the criteria we are looking for in the current round. We have also printed the closing dates for each round and the dates when the results will be published. As per last year, we will only accept entries in the form of prints, slides or emailed digital files that conform to the specifications set out at the web link listed below. We look forward to seeing your entries and wish you all the best of luck.

The way our scoring works is simple. All your images will be carefully reviewed by our judges in terms of fulfilling the brief, creativity and technical excellence. Eventually, our five judges will narrow down your hundreds of images to a final pool of 50 pictures. Our judges then revisit the final 50 with fresh eyes and score them on a scale from 0 to 10. All scores are then added up and the top three totals win the top three prizes for that round. The top 30 highest-scoring images will be printed in AP at the end of the month and their scores will be added to our running league table. The person at the end of the year with the highest tally of points will be crowned Amateur Photographer of the Year 2010 and win £5,000 worth of kit from Canon. Every photographer whose image makes it into the final 50 will have his or her points added to the league table. Each month we will post the names and points totals of our top 50 finalists in the APOY section of our website. Be sure to look for the results from round one in AP 27 March.

**How to
enter
via email**

For full details of how to enter via
email and terms and conditions visit
www.amateurphotographer.co.uk/apoy10

Round one

Islands in the Stream

Just as Kenny Rogers and Dolly Parton crossed genres when their country song *Islands in the Stream* became a pop sensation, so land and water seem unlikely partners, but in fact they work very well together. Often a still, reflective lake can be the perfect complement to a stunning mountain scene, or the rhythmic movements of the tide over a longer exposure are contrasted nicely by the defined edges of pebbles and rocks on the coast.

In this first round of APOY 2010 we want you to explore the relationship between water and land. How do they work together as visual elements? Perhaps you stumbled across a sweeping vista along the Pembrokeshire coast and the mist over the water enhances the feeling of solitude. Maybe you captured a heavy rain shower over some Suffolk farmland. Even the Thames leaves its mark on the urban landscape as it winds through London.

You don't have to sail away to another world to get a stunning shot of these elements together. The great thing about it is that this beauty is everywhere – often right outside your door. On the right we've offered some tips and information to help get you started.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain/bad weather	6 Mar	26 Mar	24 Apr
Everyday People	People in their environment	3 Apr	23 Apr	29 May
In Bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or White	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on Me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec



JEFF MEYER

Directional light

Finding the right lighting for your scene is crucial when creating the look and feel of your image. Frontlighting shows a lot of detail, but sometimes you may want to change your position and explore the effects created by side or backlighting. Sidelighting can give your subjects more contrasting tones, adding extra shape and enhancing the colours within your frame. Meanwhile, backlighting, or shooting against the light, as was used in this image of an island in Penzance Harbour, can be used to create silhouettes and dramatic skies. Often, a silhouette can rescue an otherwise bland scene and transform it into something special.

Contrasting tones

Choosing the right background is crucial when photographing outdoors. If your subject is a similar colour to your background, it will be lost and your image will be flat. If you look for a strong, simple colour in your background and a contrasting tone in your subject, however, your subject will appear to jump out of the frame and give your picture more punch. In this image taken on a mountain lake at sunset, you can see how the bright orange of the background forms a nice simple palette resting against the bluish yellow of the water, and the boat silhouette leaps out of the frame.



RICHARD SHELLEY

Patterns in nature

It's not too difficult to find patterns in nature so long as you look closely at your surroundings. The finer details can often transform an average scene into something intriguing. If you start by looking at textures and how the light falls, these patterns start to reveal themselves. You might find them in the parallel lines in a stand of trees, the ripple designs on the surface of a pond or the jagged patterns created by the tide retreating in this picture. Not only do these form an interesting symmetry, but collectively they also serve as a leading line that draws your eye towards the cliffs in the distance. Without these sea-foam shapes, this would be a scene that we have all seen numerous times before. However, this pattern makes it unique.



JEFF MEYER

1st prize

Our first-placed winner will receive Canon's 15.1MP **EOS 500D**. The EOS 500D features continuous shooting at up to 3.4fps with up to 170 JPEG burst, as well as nine-point AF and a maximum ISO of 12,800, making it ideal for low-light conditions. The EOS 500D also boasts a 3in Clear View LCD with Live View mode and the ability to record High Definition videos. The winner of this round will also receive an EF-S 18-200mm f/3.5-5.6 IS lens with a magnification of approximately 11x. Weighing just 595g, the EF-S 18-200mm f/3.5-5.6 IS lens features a four-stop optical Image Stabilizer and coatings to protect against aberration and ghosting. Together this kit is worth £1,399.99.



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Worth
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RRP

2nd prize

Our second-placed winner will receive Canon's **PowerShot D10** compact camera, worth £319. Boasting 12.1MP, the rugged D10 is resistant to water, shock, dust and cold, making it perfect for your summer holidays. With a 3x zoom, optical IS, and scene, face and motion-detection technology, the D10 covers all your photographic needs.

3rd prize

Our third-placed winner receives Canon's 10MP **PowerShot SX120 IS**, worth £249. This easy-to-use digital compact is capable of capturing enough detail for poster-size prints or creative cropping, and boasts a 10x zoom with optical IS and a large 3in LCD. Other features include face and motion-detection technology, making this the perfect all-rounder.

Worth
£249
RRP



AP OY 10

In association with Canon

Canon

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:
Islands in the Stream, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 26 FEBRUARY 2010

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

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How to win a photo competition



This issue sees the launch of our Amateur Photographer of the Year 2010 competition. If you would like to enter but aren't clear about how best to respond to its monthly briefs, don't despair. We've asked APOY 2008 winner **Steve Mepsted** to reveal the secrets behind creating an image that stands out from the rest

Steve won the second round of APOY 2008 with this image. The theme of the round was Arranged by...



THE PHOTOGRAPH JEAN COLOMBIER

FOR the past 17 years I have taught Art and Design at London's Kensington and Chelsea College. During this time I have written and set many assignments, and taught, critiqued and assessed hundreds of students who were engaged in developing their personal visions, as they prepared portfolios to enter university or to apply for work. My experience has taught me that the use of 'diagnostic processing' – the process of exploring a number of potential solutions to an 'art problem' – helps you arrive at original responses to a brief such as those you will find in AP's Amateur Photographer of the Year or other photographic competitions. It also opens up channels of creative thinking that changes one's practice forever. Learning how to think creatively requires you to adopt new materials, techniques and processes.

When I set out to compete in APOY 2008, I gave myself a challenge to attempt each monthly brief as a fresh creative process whereby I would create an original image for each entry. Grasping the competition in this way was a daunting prospect and kept me busy, but ultimately my work felt like it was truly my own. And I believe it was this originality that helped push me to the top in the competition. In this article I will explain how you, too, can test the limits of your skills and not only improve your photography, but also improve your chances of winning Amateur Photographer of the Year and other photo competitions.

First, though, some advice about learning to think creatively. Many people feel that because they do not perceive themselves to have a particular skill – let's say, the ability to draw – they are therefore not creative. I have lost count of the number of times a student has said to me, 'I can't draw,' often followed with, '...not even a straight line'. My response is always, 'Well, draw curved ones instead,' or, 'Who wants to draw a straight line?' It seems to me to depend on your 'brief' – what it is that you are attempting to draw and communicate by drawing.

In photography, it is not the lack of creativity that is diminishing your ability because you can be a really creative person and still take bad pictures! Creativity lies in getting beyond the notion that lines have to be straight, or in photographic terms, that everything has to be sharp. Creativity is not some divine or genetic gift; it is a skill, and it can be learned like any other skill. The point of training yourself to think and act creatively is to be able to generate and implement ideas that match your intended outcome or vision.

Learning to think creatively requires a structure, and in this article I'll explain my method of working. It can be applied to

Top: Steve's 'mind map' for his image of the books. This flow chart of ideas is his initial step in creating an image. Middle: A painting by Steve that inspired him to recreate it photographically. Bottom: Sketches of possible compositions



any brief-led project and soon becomes second nature after practice. There are three main skills you need to consider. First, analysing the needs and demands of the brief. Second, generating ideas against the brief. Third, making the image to best communicate your vision. I will revisit one of my entries here (a first-placed winner) and describe the creative thinking that went into its making.

Analysing the needs and demands of the brief

The Round 2 theme of Arranged by... was my first serious attempt at APOY, and the first thing I did was to read the brief thoroughly. AP publishes a brief for each of its rounds in the first issue of every month. Reading these is a crucial, but surprisingly oft-missed stage of the process. Remember that the brief in any photo competition has been written to provide a flexible framework for creating your image.

A brief is also often devised in conjunction with the competition's sponsor. Many times you can get a clue as to what the judges are after by the sort of equipment being given away as prizes (that is, a wideangle lens or a flash). Use the examples set out in the brief as the starting point for your exploration of the theme it suggests. However, beware of straying 'off-brief'. One of the keys to success in any competition is to find a balance between your creative vision and the practical need to maintain a link with the given theme. Consistent analysis of the brief will ensure you submit considered entries. And that, above any other factor, improves your chances of winning the competition.

Generating ideas against the brief

When I read the APOY briefs I noted any unusual words that seemed important. This is where it is useful to have a pen and paper to record your initial instinctive ideas – they can sometimes be your strongest. I then drew up a 'mind map' (see illustration top left) to flesh out the image potential within them. Mind maps are great ways to begin thinking about a photograph. All you do is simply follow a chain of thought by setting words and drawings to paper, and at any point when your thoughts might go in a different direction you can break off into a new chain. It is also extremely useful to have a record of your thinking to return to and extend if necessary.

At this stage you should also try to

develop a wary sense of the obvious response and either abandon or take it as a starting point to extend the idea along a new chain. Some people find it helpful to discuss these initial ideas with friends – articulating an idea and hearing yourself describe it can greatly assist you in understanding that idea. It can also be useful to hear how someone else might visualise your plan.

Through mind mapping

and discussion I soon found a wealth of ideas that could be translated into possible imagery. At this point it is often useful to put everything to one side and come back to it a couple of days later. I find that, while not consciously considering the project, the subconscious brain will come up with new ideas – and often when you are least expecting it. Like coffee percolating through a filter, after a time you will be left with the good stuff – the distilled ideas that form the next stage in the creative process.

In my pursuit of an image for the Arranged by... round, I noticed that one sentence mentioned in the brief (and explored in my 'mind map') kept coming back to me. The sentence was, 'Perhaps you have a box of old relics in your attic you want to position in your kitchen when the afternoon light is just right.' I had, three years earlier, been working on a series of paintings based on arrangements of books on shelves or in dark recesses (see left).

As I was remembering these paintings, I felt that the physical space of an attic, harbouring a store of abandoned books, would make an interesting photographic subject. This set me thinking about atmosphere, lighting, shapes and colour, and turning to a sketchbook is a great

☞ The lighting needed to suggest the diagonal opening of a ceiling hatch and daylight bulbs on clips were perfect for this ☞

way to explore this. Using a sketchbook is a great way to really thrash out ideas in a visual form. It can include words, imagery and collected information – in fact, anything that allows you to test fragments of ideas and explore lots of connections before committing to the whole. It is also a place where you can make a mess, get things 'wrong' and proceed along a tangent of two or more ideas to a point of clarity.

You can see that I explored a range of simple and complex arrangements, played with shadow and light, chose between colour and monotone, and explored the possible use of vignetting and cropping. I also took test shots to help me make these decisions. Essentially, I wanted the viewer to feel that on opening the attic door, they had discovered this scene and experienced a sense of things lost and found, and a wealth of attendant memories.

Making the image to best communicate your vision

This is the 'meat' of the process and ironically takes the least amount of time. Through diagnosing the brief, generating ideas and testing them, I now understood exactly what I wished to communicate



ALL PICTURES © STEVE MEPSTED

After he'd made his sketches, Steve tried a variety of different angles and formats for his image of the books. In the images left, you can see his attempts at upright shots in black & white and colour, and his square crop at the bottom, before he eventually decided that a landscape format worked best (pages 24-25)

and how certain formal elements such as colour, composition and lighting would be arranged (see sketchbook, opposite page).

At this point, details become crucial to communicating the final image. The lighting needed to suggest the diagonal opening of a ceiling hatch and daylight bulbs on clips were perfect for this. The arrangements of negative spaces and books were essential to create depth. As I felt too much graphic information would be visually confusing, I decided to show only the pages of books, not the titles. Sepia toning allowed for a mood of dusty old books and created a sense of mass and volume.

Just as it was all going according to plan, and to prove what a funny, serendipitous thing creativity can be, my brother, who was helping me with the shoot, suddenly pointed out just one book whose title had accidentally been left visible to the camera. The book was called *The Photograph*! When this kind of thing happens, you can choose to run with it or make the adjustment. I took it as a good sign and carried on shooting.

Entering competitions such as APOY is an excellent way to flex your creative muscles against a range of challenging and inspiring briefs, which will lead you down unexpected creative avenues and allow you to practise new techniques and equipment. The processes I have described are useful in that they promote originality of thought when you are confronted with a photographic brief. While technical proficiency is crucial, it is as important to use the brief as an opportunity to promote your own artistic vision. Thinking creatively, consistently and without fear of failure is a risk, is hard work (although gets easier) and is tremendously rewarding. **AP**

To see more of Steve Mepsted's images visit www.stevemepstedphotography.com

Judging APOY

AP Editor Damien Demolder says: 'Our judging criteria are fairly straightforward. We score our pictures according to fulfilment of the brief, technical excellence and creativity, whereby someone has tried a new angle or focal length, or something else new to try to set his or her image apart from all the others people have taken. It gives us great pleasure when someone interprets the theme in a way we hadn't considered or employs a technique to "re-interpret" an interpretation we had considered.'

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Annabel Williams is frequently acknowledged as one of the most outstanding social photographers of this decade. She has been fundamental in the changing face of lifestyle photography today.

Her energy for photography is boundless, both inspiring her clients and enlightening and enriching all of those who hear her speak.

Annabel is often asked, 'What makes a great portrait photographer?' During this seminar she will give you an insight into her photographic approach, which she describes as being '90% psychology and 10% technique'; while Catherine Connor, her business partner, will explore how to develop your photographic business stand in an ever-competitive marketplace.

These exclusive seminars for up to 90 people are held at the 'home' of AP and WDC in the



Blue Fin Building, rising above the impressive Tate Modern and City of London skyline.

Just a few tickets remain, at £29 per head to include a Canon touch and try session from 6pm - 6.30pm followed by a presentation from Annabel and Catherine including a Q&A session. Afterwards, tea and coffee will be served. And another opportunity to 'touch and try' Canon products with the Canon, AP and WDC teams. You will be able to purchase a signed book from Annabel, and will also be given a goody bag and a hints and tips sheet to take home.

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EMAIL us at spiadmin@ipcmedia.com with the words 'ANNABEL WILLIAMS SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque for £29 made out to 'IPC Media Ltd' to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, Blue Fin Building, 110 Southwark Street, London, SE1 OSU. Please include your name, address, email and telephone number.

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Helen Holt Manchester

Lily beetle and petal

A rush of colour and a touch of humour give this macro image its unique character
Canon EOS 40D, 60mm macro, 1/500sec at f/3.5, ISO 400

Helen Holt Manchester

Helen, 61, is retired and has been a serious amateur photographer since 2006. 'I really enjoy macro photography,' she says. 'I take what I see and endeavour to shoot from unusual angles to get the best possible shot. I always want to better myself to capture those more elusive pictures.' Two of Helen's images also appeared in AP 10 November 2007.



Butterfly

1 Helen has successfully picked out the intricate detail on this butterfly's body and wings – even the hairs are clearly visible
Canon EOS 40D, 60mm macro, 1/500sec at f/3.2, ISO 400

Hover fly

2 Sunlight subtly lights up the wings revealing delicate colours, while the poster-paint yellow of the flower provides a sunny backdrop
Canon EOS 400D, 60mm macro, 1/640sec at f/4, ISO 400





Jerome Murray

West Midlands

Jerome dedicates his time to creating the most dynamic landscapes he can. Favouring Cornwall, Dorset, the New Forest and Norfolk as his locations, Jerome says it is the ever-changing light, tides and weather conditions that draw him to a location. He regularly submits images to our *Gallery* pages, and his pictures were last featured in AP 7 November 2009. To see more of Jerome's images visit www.countyimages.co.uk.

Backlit trees

1 Golden light turns these expressive trees at Mogshade Hill in the New Forest to silhouettes with impact
Nikon D300, 12-24mm, 1/4sec at f/18, ISO 200

Fern

2 Jerome exploits the natural glow of the light to enhance colour at Rockford Common in the New Forest
Nikon D300, 12-24mm, 0.5sec at f/18, ISO 200

Sunrise

3 Jerome's dynamic use of angles and the interplay of light create a futuristic-looking composition
Nikon D300, 12-24mm, 1/4sec at f/20, ISO 200







It took me a while to work out what is going on in this picture, but the image is interesting so I took the time to look. The composition caught my eye, but only after I had become enthralled with all the wonderful back-lit smoke. At first I thought the boy was in a sailor suit, but eventually all became clear. It's a fantastically atmospheric picture – Damien Demolder, Editor

Natalia Ciobanu Moldova

Natalia, 20, says photography appeals to her because 'you can create your own world.' Natalia likes to combine nature and people in her images and says photography is a way to get closer to her subjects. 'I love to observe people, their movements and their words, as the same person can be seen from many different viewpoints.' To see more of Natalia's images visit www.soul-portrait.com.

Girl leaning

1 Natalia noticed the girl's reflection and took this image to imply the multiple sides of human nature
Canon EOS 30D,
50mm, 1/100sec
at f/1.4, ISO 100

Flower girl

2 A high shooting angle accentuates the interplay of light and shadow on the girl, further emphasised by the monochrome conversion
Canon Rebel XTi (400D),
50mm, 1/1000sec
at f/2.8, ISO 100

Beekeeping

3 By obscuring her subject's face, Natalia creates a sinister feel in this portrait of a boy helping a beekeeper
Canon Rebel XTi (400D),
50mm, 1/320sec at
f/2.5, ISO 100

Self-portrait

4 Deliberately sitting so she would be in the middle of the frame, Natalia arranged the objects to reflect aspects of her personality
Canon Rebel XTi (400D),
18-55mm, 0.3sec at f/4.5,
ISO 200, tripod



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LANDSCAPE AND TRAVEL SEMINAR

With **DAVID NOTON** Wednesday 14 April, 6.30pm-8pm

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AS part of our series of seminars, we are now delighted to welcome David Noton, who will be taking time out from his 'Chasing The Light' roadshows, photography workshops and book-writing schedule to host a Landscape and Travel Photography Seminar. During this exclusive presentation, David will share his photographic secrets and top tips for evocative landscape and travel images.

David has won numerous awards and is recognised as one of the UK's leading landscape and travel photographers. His images sell all over the world, both as fine-art photography and commercially in advertising and publishing.

This seminar, which is limited to 90

people, will be held at the 'home' of *Amateur Photographer* and *What Digital Camera* in the Blue Fin Building on London's Southbank.

Tickets are sold on a first-come, first-served basis at £29 per head to include the presentation from David, followed by a Q&A session. Tea and coffee will be served afterwards, along with a chance to buy a signed copy of a book from David. Every delegate will be given a goody bag and a hints & tips sheet to take home.

Members of the teams from *Amateur Photographer* and *What Digital Camera* will be available to chat and answer questions during tea and coffee after the seminar.



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**What Digital
Camera**
Photographer

Paint it black

Not only do silhouette images pack a dramatic punch, but you can also shoot them at any time of the day. **Clive Branson** explains why sometimes it's best to forget about the details of a scene and instead paint it black



La Grande
Arche de la Défense, Paris,
which was designed by
Johan Otto von Spreckelsen
and completed in 1989



Above left: The Manhattan Bridge, New York City

Top right: Statue of General Charles De Gaulle, Grand Palais, Paris

Above right: Statue of Winston Churchill overlooking the Big Ben clock tower and the Houses of Parliament, London



ALL PICTURES © OLIVE BRANSON

AS photographers, we generally go to great lengths to preserve as much detail as possible in our pictures. However, if a subject or scene is familiar, the fine details might not be so important to your image. You may want to emphasise a shape or pattern – or perhaps you just want to try something different.

For an image that eschews detail, silhouettes are an alluring way to convey drama, mystery and emotion. In these types of images, the background sets the scene while the rich contrast of the silhouette emits the mood.

The beauty of a silhouette is that you can take one at any time of the day, under any circumstances (including harsh sunlight or artificial lighting). Many experts recommend that you shoot either at dawn or dusk for the most dramatic results, such as capturing the crimson hues of a sinking sun in the background, but I like shooting into the sun around noon. This hour is usually when the sun is at its harshest. Take care, though, not to damage your eyes when shooting directly into the sun.

I find this is the ideal time for taking shots of silhouettes because the contrast is more apparent. Remember that your only criterion for making a silhouette is that your background must be lighter than your subject in the foreground, so you don't have to rise at dawn or wait around for the golden hours if you don't want to.

Subject matter

What makes a good subject for a silhouette image? Well, potentially anything. The subjects and scenes that work best, however, are those that will be familiar to viewers by their shape. It may be the shape of a human head or a familiar structure. What's important is that your viewer will know what it is from its outline.

Your subject should also be interesting enough to hold your viewer's attention. This is where you can take an everyday scene and make it engrossing or intriguing by, for instance, shooting it from a low perspective to exaggerate its height or taking a unique angle of it. Intricate edge detail will also give the viewer more to look at in the frame, and

you might want to consider how your focal length can best accentuate this, such as a longer focal length for a closer look or a wider focal length to emphasise a pattern.

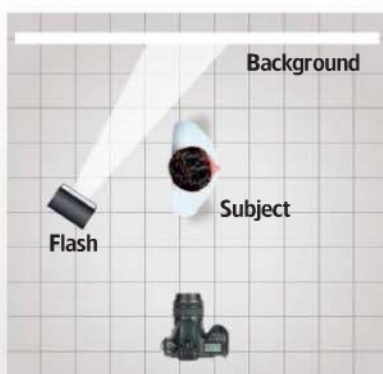
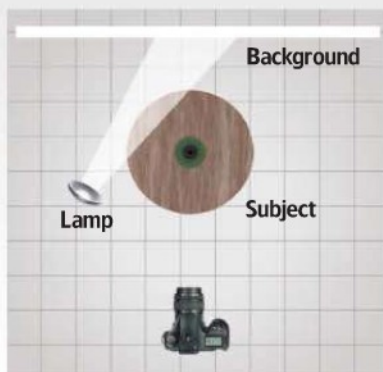
Silhouettes do not have the advantage of colour, textures or tones, so it is imperative when focusing that the shape is distinct. Normally, a silhouette with a striking coloured background will have very strong contrast. However, the same can be true of black & white images so long as the background is seamless and lighter than the focused subject.

It's also worth remembering that your main subject doesn't always have to be the silhouette. In my image of Big Ben's St Stephen's Tower (see above right), the statue of Winston Churchill and the leaves overhanging it are silhouetted in the foreground. Leaves, pillars and arches make a nice framing device of your main subject when you silhouette them.

Exposure

When estimating your exposure, take a reading from the background rather than the foreground. If you take a reading of the

Creating silhouettes at home



Most articles about silhouettes suggest using the sun as your light source. However, in the dreary months of winter you might find it is just as fun to create silhouettes at home. It's very easy to do. All you need is a white wall – or a white bed sheet or large piece of white paper – a directional light source, such as a lamp or torch, or an off-camera flash if you have neither of those.

Still lifes, for example, take on a completely different mood when shot as a silhouette. We all know the shape of a wine bottle, for instance. So in the image (left) I have used a soft lamp to light a section of wall behind the bottle. By turning off the overhead lights and exposing for the light patch, it throws the bottle into a silhouette and transforms a dull stock photo into something from a film noir set.

Applying the same technique can turn a family snapshot into an interesting study of the human form. Instead of using a lamp, you can also turn off the lights and place an off-camera flash behind your subjects. Then get a family member to set off the flash, which will provide you with dramatic contrast and a crisp silhouette.

Jeff Meyer

foreground, you'll end up with an accurate exposure of the subject and an overexposed background. When focusing on the background, just press the shutter halfway down and don't let go, then move your camera back to your subject to finish the shot. Bear in mind, though, that a maximum depth of field is required otherwise your foreground won't be in sharp focus.

To avoid detail in your foreground subject, first take the exposure reading of the background and adjust before focusing on the foreground. Next, adjust your aperture to maximise your depth of field (such as f/22). Consequently, you should have a sharper foreground and background. This also means that you may need to use a smaller lens, such as a 50mm down to a wideangle lens. Finally, bracket your shots to ensure you get a variety of rich exposures, both in black & white or in colour.

Alignment

Frame your subject so that the sun (or the harshest part of the background light) is positioned completely behind the focused object. If this isn't corrected, you will end up with glare and a disappointing result. Most silhouette shots using the sun as the backlight are taken from a ground-up perspective. Don't worry about getting down on your knees or even your stomach for the right shot. Framing creates an important aspect in the composition of your photo and helps to escort your viewer's eye to interpret the intention and focus on your picture.

When composing your shot, do not

overlap silhouette objects in a way that will make them merge together and confuse the viewer. Remember, they are solid black shapes and need to be defined precisely.

For example, if you are silhouetting a tree and a person, don't have the person standing in front of the tree or leaning against it, as this positioning will merge them

into one overall shape. As a result, your viewers could be confused about what the shape represents. The same theory also applies to portraits. Photograph the profile of a person to highlight their features rather than looking straight on. By following these tips you should end up with some truly evocative shots. **AP**



Amateur Photographer ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER

Charlie Waite

1949-present



Charlie Waite's landscape images, together with his tireless promotion of photography as an artistic medium, have made him hugely influential in British landscape photography. **David Clark** looks at his life and work to date

DURING his 30-year career, Charlie Waite has become arguably Britain's most popular and successful landscape photographer. His images celebrate and record beauty, particularly in the natural world, and communicate his sensitivity to light, shape, form and atmosphere. He has been highly influential on this country's landscape photography, both via the example of his own work and by encouraging aspiring photographers to develop their vision and skills.

Charlie is such an established figure in photography that it is difficult to imagine him pursuing any other career, yet it is not the one he originally intended. After leaving school at 17 with, as he says, 'one single qualification to my name,' he joined a repertory theatre as an assistant stage manager. After two years' training he became an actor and played numerous roles, mainly on stage and in television, for the following decade. During this period he met and married Jessica Benton, who is best known for her starring

role in the long-running BBC TV drama serial *The Onedin Line*.

For Charlie, however, the sporadic and unreliable nature of acting work led him to look for an alternative career. He had been introduced to photography as a child by his father Rex. The magical moment when his father helped him to make his first print, at the age of 11, had left a great impression on him.

Charlie's growing passion for the medium spurred him on to begin shooting portraits of his fellow actors and he undertook an intensive one-year course in photography at Salisbury College of Art. Afterwards, he continued photographing actors and soon had a thriving business, though his personal work often featured landscapes.

The key turning point in his career happened by chance. While viewing a house for sale in London, the vendor asked him what he did for a living. Charlie replied – 'only partially truthfully', as he says – that he was a landscape photographer.



© CHARLIE WAITE





Amiens, France. Charlie saw this small flooded wood while driving through northern France. The water had receded slightly, leaving dark 'belts' that separate the trees from their reflection



© CHARLIE WAITE

Win Green, Dorset. This never-before-seen image was taken recently on a Panasonic Lumix DMC-LX3 digital compact camera



The man turned out to be a publisher who was looking for a landscape photographer to illustrate a National Trust book of walks around Britain. Within a week the publisher had given Charlie his first landscape photography commission.

More book commissions followed and a new career direction developed. 'As my photography developed, so did a greater understanding of the sacred nature of the earth,' he later wrote. 'My responses to my surroundings grew to become ones of reverence, wonder and joy. The camera was the vehicle for the transmission of these sentiments and the resulting image was the manifestation of that relationship.'

Now, 30 years on, he has written and/or produced the photographs for 27 books and held numerous one-man exhibitions around the world. His almost evangelical commitment to promoting the art of photography led him, in 1994, to found the photographic tour company Light & Land. The company has expanded to become the market leader in the field and Charlie, along with the company's many other tutors, continues to lead tours in locations around the world.

In recent years, his desire to encourage landscape photography in the UK inspired him to set up the Take a View Landscape Photographer of the Year competition, the first major national competition of its kind.

In his own work, Charlie is



© CHARLIE WAITE

Loch Indaal, Islay. Charlie was attracted to this scene by the unfamiliar sight of a line of cows standing in a loch



© CHARLIE WAITE

Thames Barge. This old-fashioned barge was photographed from another boat off the coast of Southend in Essex

It's an immensely liberating feeling when you're out in the landscape, concentrating on creating a photograph, and you're absolutely flying

particularly known for flawlessly beautiful landscapes, mostly in colour, which are meticulously composed and technically accomplished. The dominant mood is one of calmness and contemplation. He is known for his tenacity and determination in looking for the ideal subject and for waiting as long as it takes for that subject to be revealed at its best.

'I find that much of my photography involves construction, waiting for elements to happily interlock and align themselves,' he has written. 'More often than not, light is the great catalyst that can reveal and finally yield the image one yearns for.'

Most of his images are square in format, having been shot on his 6x6cm Hasselblad kit using Fujichrome Velvia film stock. This is still his equipment of choice, although he has also enjoyed using digital capture. He believes that the art of photography involves capturing the image in-camera

and rejects too much post-capture manipulation as 'third-rate'.

Although Charlie is a charismatic public speaker, in person he is self-deprecating and modest about his achievements. In an interview he once said that the three words that best sum him up are 'hesitant', 'unsure' and 'inspired'. He believes that his constant questioning of his own work helps guard against complacency.

Although having recently turned 60, he remains enthusiastic about his work. 'I'm not sure what lies behind the compulsion to go on, but I know there's a burning need to go out and do it again,' he said in a recent AP interview. 'When you're doing it, the only thing you know is that you're absolutely driven, and all other antennae are turned off. It's an immensely liberating feeling when you're out in the landscape, concentrating on creating a image. I definitely want to go on.' **AP**



Books

Books: Charlie Waite's many books include *Seeing Landscapes: The Creative Process Behind Great Photographs* (1999), *In My Mind's Eye: Seeing in Black & White* (2004) and *Landscape: The Story of Fifty Favourite Photographs* (2005).

Websites

Charlie's official website is www.charliewaite.com, which contains galleries, interviews and information on prints for sale. Details of Charlie's photographic tours in the coming year can be found at www.lightandland.co.uk.

Decisive moments

- 1949** Born in Paddington, London
- 1966** Leaves school and trains as an assistant stage manager prior to working as an actor
- 1976** Starts photographing his fellow actors and soon has a thriving portrait business
- 1977** Studies photography at Salisbury Art College
- 1979** Begins specialising in landscape photography in his personal work
- 1980** First landscape work published in *The National Trust Book of Long Walks* by Adam Nicolson
- 1992** Publishes his best-selling book, *The Making of Landscape Photographs*
- 1994** Founds the photographic tour company Light and Land, which becomes the market leader in its field
- 2000** Awarded an Honorary Fellowship of the British Institute of Professional Photographers
- 2006** Launches the Take A View Landscape Photographer of the Year competition, the UK's first major landscape photography competition

Tested

Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Epson	Stylus Pro 3880	Feb
Olympus	E-P2	Feb
Bibble	5 Pro	Feb
Canon	EOS-1D Mark IV	Mar
Samsung	NX10	Mar

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

SanDisk Extreme Pro 64GB CompactFlash card £558.99 (64GB)

As the image resolution of cameras keeps increasing, so does the demand for higher capacity memory cards. My first memory card was a 4MB SmartMedia card. Now, ten years later, I'm reviewing a CompactFlash card with a huge 64GB capacity.

With a street price of around £500, the 64GB Extreme Pro CompactFlash card will largely be the preserve of professional photographers, and its performance matches its high capacity. With a transfer rate of 600x, or up to 90MB/s, it took just 22 seconds to transfer 1GB of data to the card. To obtain this speed I took advantage of the fact that the card is UDMA 6 enabled, and used a UDMA FireWire card reader. Copying 1GB of data to the computer also took just 22 seconds.

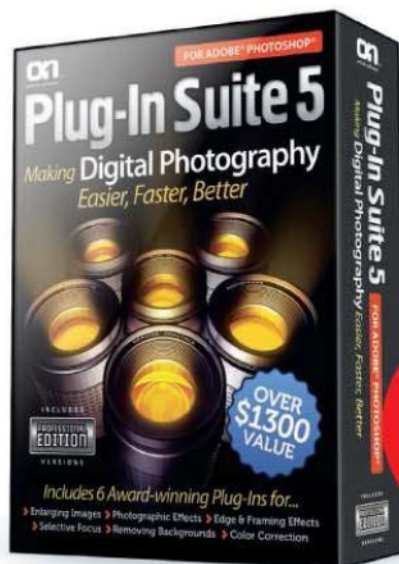
The UDMA card reader significantly speeded up the transfer rate as it took 33 seconds to transfer 1GB of data to a computer using a standard CF reader, and over a minute to write that data back to the card.

Although a free licence to download RescuePro data recovery software is included, the high price of the 64GB card means that the 32GB (£299.99) or 16GB (£167.99) versions may be a more viable option for most photographers. **Richard Sibley**

● For more information visit www.sandisk.co.uk



OnOne Software Plug-In Suite 5 Around £365 for full version. Upgrade around £120



CONSISTING of six different software plug-ins for Adobe Photoshop CS2 (or later), OnOne's Plug-In Suite 5 can significantly speed up your image-editing workflow. The PhotoTune 3 and PhotoTools 2.5 plug-ins allow you to correct and add effects to images, while Photo Frame 4.5 makes it easy to add borders, frames and edge effects to your pictures.

For those who like to use selective focus effects such as replicating a tilt-and-shift lens, FocalPoint 2 helps with this task, while Mask Pro 4 makes it easy to create complex selection masks and cut-outs.

However, it is Genuine Fractals 6 that many photographers will find most useful, as it resizes images for printing while minimising the loss of detail and sharpness.

Most of the plug-ins have been upgraded since the previous version. New effects have been added to PhotoTools 2.5, as well as a new Masking Bug to selectively apply effects. PhotoFrame 4.5 has had a range of new backgrounds and effects added, as well as the ability to create page layouts, while PhotoTune 3 now has a dynamic range enhancement algorithm to maximise the tonal range of an image.

Neatly pulling all this together is the new OnOne Palette, which sits inside Photoshop and allows quick access to the plug-in software, as well as a range of presets.

Despite its relatively expensive price, OnOne Plug-In Suite 5 contains a lot of useful software for your money, and it will save you time and make it easier to achieve great-looking results. **Richard Sibley**

● For more information visit www.ononesoftware.com

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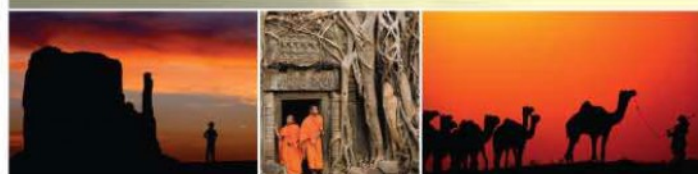
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Amateur Photographer Magazine

"Particularly suited to those photographers who are experimenting with macro photography for the first time." *Richard Sibley*

"Excellent value"



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Amateur
Photographer
Explains...

Using converging verticals

Converging verticals may be easily corrected, but embracing them can reap its own rewards, says **Matt Golowczynski**

AT some point, every photographer encounters the issues surrounding perspective control and converging verticals. We are restricted physically by our surroundings and by the equipment we use, and often the two work together to compromise the image we are trying to achieve. Sometimes these effects may be

unintentional but so slight as to be insignificant. Other times they may detract from the image, making the subject appear unnatural. But they can have many creative advantages, too, and understanding the subject allows us both to correct those images we deem wrong in some way, and get them right in the first place.



Converging verticals approaching from a number of directions can help lead the eye through an image



Part I In camera

WHETHER we are photographing a building or details close up, the problem of converging verticals occurs for the same reason, which is down to the relationship between the camera and lens, and the subject being photographed. Different photographic equipment can help control the degree to which this effect is noticeable, but it's important to remember that this isn't an optical

defect, but something that varies according to viewpoint.

We view a photographic print and the world around us in different ways and, when representing a three-dimensional space in a two-dimensional format, the issue of perspective becomes important. While the effects of converging verticals and buildings appearing to be tilting backwards or forwards can be seen easily in reality, we can appreciate that

these aren't likely to collapse simply because it seems that way. When looking at an image, however, such things become more noticeable and can somehow look wrong.

Architectural photography is perhaps the easiest genre by which to understand converging verticals, with its defined lines and shapes being especially susceptible to the effect. For many this is perhaps where the effect is most frequently experienced.

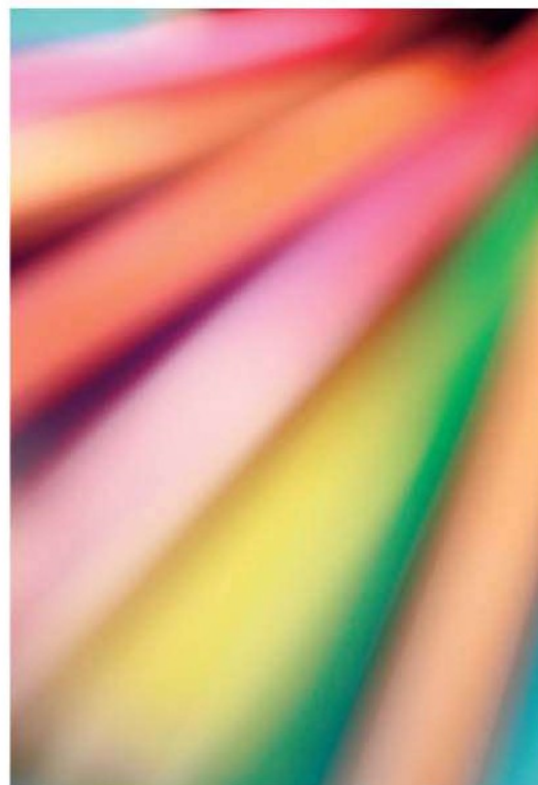
☞ The key to avoiding converging verticals is to position the sensor or film parallel to the subject ☞



Left: The increased angle of view a wideangle lens affords can be useful when dramatic converging verticals are desired, but using such a lens close to the subject can also make barrelling appear more pronounced. This is easily corrected in post-capture processing

Right: Converging verticals can be used creatively in abstract images, such as in these two examples

A building being photographed from the ground will typically require the photographer to tilt the camera upwards to fit it into the frame. Doing this puts the focal plane at an angle to the subject and, as the photographer will naturally be closer to the bottom of the building than its top, there will be a difference in magnification between the two points. These factors are what cause linear details to appear to converge. This principle applies equally when a building is being photographed from a height or from its side, with the extent of the effect changing as the viewpoint is altered, and with it the resulting image and its impact.



What can be done?

The control over converging verticals afforded to the photographer varies between camera systems, but it is largely down to the differences in mechanical construction. The flexible bellows and adjustable front and backs of view cameras offer immediate and simple control over perspective, while further control in the darkroom over the relationship between the enlarger and paper allows final corrections to be applied. Owing to mechanical and economic constraints, consumer-targeted digital systems don't offer such control as standard, meaning the user requires a tilt-and-shift lens with which to adjust perspective. While such lenses are useful, their price puts them out of the reach of many, making another solution necessary.

By moving further away from

Vanishing point

Vanishing point describes an effect where lines converge in an image and appear to vanish into the distance: a long stretch of road extending into an empty landscape, for example. It's commonly employed with long exposures, such as with light trails created by cars on a motorway, and when used in architecture it can serve as a strong compositional device, particularly when the lines are created by a variety of contrasting sources.

a subject – again, a building, for example – the magnification ratio between its top and bottom decreases, and with it the strength of the effect. This won't always be possible, however, which is where a wider lens becomes useful. Using one won't change the perspective, but as it allows for more to fit into the frame, it means the camera won't need to be tilted as much and so its focal plane will lie more parallel to the subject. The key to avoiding converging verticals is to position the camera's sensor or film parallel to the subject, which, with architecture, is usually achieved by having the camera completely upright and not tilting up or down. Some cameras now include an in-built level, which allows you to accurately position your camera in relation to a subject, but for those without this feature a

hotshoe-mounted spirit level can be used to achieve the same goal.

Sometimes it isn't possible to move to the most appropriate distance, and converging verticals will still affect your image. Adjusting your composition to include unnecessary peripheral detail around the edges of the frame can help in such circumstances, as these areas can be cropped out later in post-production. If this isn't possible, consider whether what it is you're trying to avoid would work well in an exaggerated form. Shooting a building from an extreme angle, for example, can produce dramatic verticals leading up to a vanishing point.

Although viewpoint is a decision largely down to the photographer, some DSLRs, like the Nikon D5000, offer a post-processing function as part of their retouching options. As this process works on images post-capture, the corrections are applied in the same way as they are in image-editing applications, whereby the image is stretched in some way to compensate for the effect. This has both advantages and disadvantages, which are explained on the following two pages.

While converging verticals are often thought about in terms of how they affect architectural detail, other types of photography, like macro and abstract close-ups, can also show the effect. With a little imagination the effect can be created using many otherwise mundane subjects: a set of venetian blinds, for example, can be used to create an image with a vanishing point with converging horizontals.



This series of images shows how distance affects converging verticals. For each image, I moved 15 paces back from my previous position and zoomed in so that the building was filling the same proportion of the frame each time. As the image was taken from greater and greater distances, the effect of converging verticals became less apparent.

Before

Correcting verticals in Photoshop CS4

After



1 Open up your image in the main workspace and select the Lens Correction tool (Filter>Distort>Lens Correction). Your image should open up in a new window with correction options available to the right.

2 Tick the Preview and Show Grid boxes below the image. Adjust the size of the grid so that its lines match up with the verticals in your scene, and change its colour if needed. You can use the Move Grid tool (in the top left palette) to drag the grid around the scene in order to line it up with the details in the image, or you can move the image using the Hand tool.

3 If your image requires correction for distortion, chromatic aberration and/or vignetting, adjust these using the first five sliders. Then begin to adjust the perspective. The first slider works along the vertical axis; images of architecture will have typically been taken from below, so they will require the first of these sliders to be shifted to the left.



4 It may be necessary to adjust the horizontal perspective, which is done by the next slider down. If you can see that the image has been taken to one side, with a slight unevenness to one edge of the subject, adjust this slider until it looks correct.

5 If the image needs rotating, use the dial underneath the two sliders, or input a numerical value next to this and use the up and down keys to make fine adjustments. Alternatively, use the Straighten tool to draw a line along an edge that should be level.

6 The Edge options specify how blank areas are filled, either by cloning the edges of the image, or by filling it with a specific colour. By setting this option to transparency, you can fill the blank areas by adjusting the image's scale, using the slider. This is useful with small areas. Click OK.



7 You may now wish to crop your image so the subject is centred. Select the Crop tool from the toolbar on the left-hand side and crop your image as desired.

8 As part of the image has been stretched, it's likely to need sharpening. Select one of the sharpening options from the Filter>Sharpen menu and adjust the sharpness to taste.

9 When you have finished, click OK. If you do not know the exact dimensions at which you'll be using your image, you may wish to skip Step 8 and leave it unsharpened, as it is best to do this after resizing.

Part II Software

ADJUSTING perspective is easily done in software, and it is far cheaper than a dedicated tilt-and-shift lens. It works by modifying an image so that certain parts are expanded or contracted, making images appear as though they were taken from a viewpoint different from that used at the time of shooting. It is important, however, to make sure most things are correct when you are shooting, as any kind of manipulation has its limitations. After all, to adjust perspective, the software program needs to stretch a certain amount of information over a larger area, which means the detail in that area will suffer. As an image is stretched further, this effect will become more apparent and lead to pixelation. This is particularly problematic in architectural photography, as smooth lines can appear to take on a jagged texture.

The resolution of your camera and lens will also be a deciding factor in how far you are able to manipulate an image, as the more detail your image has to begin with, the better it will hold up to post-processing. You may find, however, that some images benefit from only moderate correction, as they can appear unnatural when 'fully' corrected. Again, this is more noticeable in images requiring considerable correction.

Given the suitability of wideangle lenses for shooting such subjects, attention needs to be paid to any distortions that can be apparent in images with a lot of linear detail. This can be rectified using software, although if using a zoom lens you may find that zooming into your image a little (if possible) will minimise this effect. Horizontal correction, which is offered alongside vertical correction in many programs, may also need to be applied if your image has been captured slightly to one side.

Other software packages

Photoshop may be the most commonly used software application for a number of image-editing purposes, but alternatives do exist – and some are specifically designed for controlling lens aberrations and perspective. PTLens is one such package. It has a straightforward interface and a number of sliders for the adjustment of perspective, together with tools for controlling fisheye, vignetting and distortions. The software recognises metadata, and has a number of camera and lenses profiled, meaning images may be automatically corrected for any aberrations known to a particular lens or camera/lens combination. Although it is available as a standalone program, it offers no control over sharpening and so is best used as a plug-in with Photoshop, where such adjustments may be applied.

ShiftN is a little more basic in terms of its functionality and a little less refined, but its automated corrections are surprisingly good, and the batch-processing facility is useful for processing a number of images in a hurry.

Another package that uses camera and lens profiles on which to base corrections is DxO Optics Pro. Although it offers a more comprehensive level of control over many aspects of image editing, as its name suggests it is skewed towards optical corrections. In terms of perspective control, it works on the similar principle of slider controls with numeric fields for more precise adjustment, although its support for raw files makes it a more useful all-purpose program to use for image editing. The free program GIMP may feature a less refined workspace than other programs, although it too offers basic control over adjusting perspective. **AP**

PTLens 8.7.8

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www.shiftn.de

Free

Windows

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GIMP 2.6.7

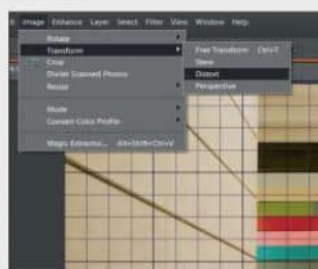
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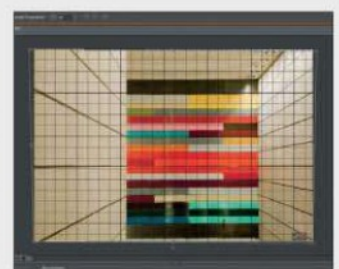
Windows



1 Open up your image in the main workspace and select the Grid tool (View>Grid). If the spacing of its lines is too large or small, select Edit>Preferences>Grid and adjust the numerical values until it looks right. Click OK.



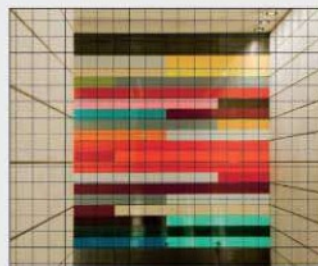
2 Select the Distort tool (Image>Transform>Distort). A box should appear asking you to make these adjustments on a new layer. Click OK and rename it 'Perspective'.



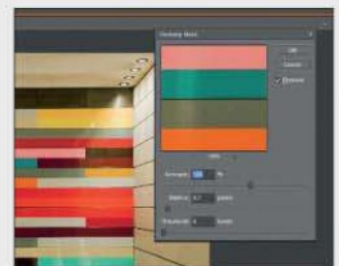
3 The contents of your image should now be selected, and be surrounded by eight markers around its edges. Zoom out a little (Ctrl+ '-') until there is a comfortable border around your image, and taking the top right marker drag it to the right until the subject you are correcting is straight. Repeat with the other side so that your corrections are matched. To adjust vertical perspective, hold down Ctrl+Alt+Shift and drag the top left and right sliders in turn until the building appears to be neither leaning forwards nor backwards.



4 Now check your image to see what further corrections need to be made. It may be helpful to disable the grid at this point (View>Grid). By pulling the image out towards the sides you will have stretched it slightly; it is now likely that your image will need to be stretched vertically to make the proportions seem natural. Click on the central marker at the top of the image and drag it upwards as necessary.



5 At this point you can turn the grid back on to check if everything lines up, and whether any final corrections need to be made. When you are happy with your image, click on the tick in the bottom right-hand corner of the image.



6 As you have stretched the detail within the image, it will now need sharpening. Select the Unsharp Mask option (Enhance>Unsharp Mask) and adjust the Amount, Radius and Threshold until the image appears suitably sharpened. Alternatively, you can use the Adjust Sharpness option. When finished, click OK. Here's a tip. There are four tools in the Image>Transform menu: Skew, Distort, Perspective and Free Transform. The Perspective option is a quicker way to achieve the same aim, although it is slightly less flexible than Distort.

Q&A

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Screen resolution

Richard Browning asks Occasionally in the magazine you state that images are shown at 72ppi, such as in resolution tests or when showing sections of a photograph at 100%. Where does this figure of 72ppi come from? I've never had a PC screen that was confined to just one resolution, and even if this were the case wouldn't it be higher than 72ppi these days?

Ian Farrell replies Quite right, Richard. These days, monitors are capable of displaying at much higher resolutions, and this has improved image quality on screens tremendously. You are also correct when you say that users can choose which screen resolution they want to use – and, in fact, it is this freedom that has led to the adoption of 72ppi as a de facto number for people to use when they talk about screen resolution.

There is so much choice and variation between monitor manufacturers that it is impossible to quote a figure that will apply to everyone, or even most users.



So 72ppi was adopted as a kind of informal standard, although you also sometimes see 96ppi quoted nowadays as a nod to the increasing resolutions of modern screens.

A word of caution: flat screens can operate at a number of resolutions, but images will only look their best when they are working at the native resolution. This is when the number of pixels being output by the computer is the same as the number of physical pixels in the screen. Old-fashioned CRT screens don't suffer from this problem as they don't contain physical pixels, as such.

Lens cleaning

Gerard Elliott asks I have a Sigma AF APO 75-300mm lens, which must be around 20 years old. It needs cleaning on the inside, but I have been told that sending the lens away will cost more than investing in a new model. Can you tell me whether I can clean it myself and how to go about it?

Matt Golowczynski replies It is never advisable to dismantle a lens for any reason, unless you know what you're doing. However, getting a professional to do this for you may not be quite as costly as you imagine. I spoke to Paul Reynolds from Sigma Imaging UK on your behalf, who told me: 'Our charge to clean this lens internally would be between £70 and £80. It is not a job

we would recommend people trying without prior training, as the lens would have to be dismantled and rebuilt. A lens is a complex piece of equipment and it is all too easy to damage the optical or electronic components unless carried out by a trained technician.' Visit www.sigma-imaging-uk.com/support for more details.

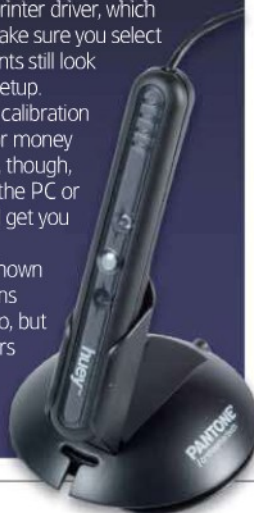
Colour calibration

Simon Ekins asks Why is it that the pictures from my Nikon D80 are bright and colourful on my Acer laptop screen, but dull and lifeless when printed on my Canon Pixma iP100 inkjet printer? Do I need to calibrate my monitor?

Ian Farrell answers Before you buy any colour calibration software, Simon, check a few things first. It surprises me that your Pixma is producing dull, flat prints because Canon printers always err on the side of oversaturation. Select Edit>Color Settings in the Canon printer software and check that the 'Always Optimize for Printing' option is selected. Then, open a test image and choose File>Print. In the Color Management section of the dialogue box, select 'Let Printer Handle Colors' from the Color Handling menu. You also need to switch on the printer's colour management abilities in the printer driver, which you will see when you click OK to print the image. Make sure you select the correct paper type settings and so on. If your prints still look muddy, there is something wrong with your screen setup.

Setting up your screen is best done with a colour calibration device. The Pantone Huey Pro is very good value for money at around £80. Before you commit to one of these, though, try a software setup wizard, like Adobe Gamma on the PC or the Display Calibrator Assistant on the Mac. This will get you near enough as a short-term fix.

There are physical differences between images shown on screen and those shown on paper, and this means there will never be a precise match between the two, but the automatic colour matching in most printer drivers and image-editing software will get you close. To get even closer you'll need to delve into the murky world of colour management.



Portable shutter-speed tester

Naresh Sachdev asks Where can I buy a new or used portable shutter-speed tester, preferably of the type that was made in the US by Calumet? I'd like an easy-to-operate model to use on mechanical shutters that isn't too costly.

Ian Farrell replies A shutter-speed tester can be useful to those of us buying 'usable classic' cameras, but calls to Calumet in the UK and US

FAQ

Frequently Asked Question

Although in-camera dynamic range controls only appeared in DSLRs a few years ago, the problem of how to use a camera to compress the extremes of brightness perceived by the human eye is an established one. Traditionally, colour negative film has a greater dynamic range than transparency film. Because of this, negative film is thought of as being more forgiving should you slightly under or overexpose your images. Due to the

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Your questions answered



Reach for the moon

Briser asks I have always wanted to get a decent picture of a three-quarter moon, but I have no idea how to achieve it with the camera I currently have. I've tried taking a picture during the day on full zoom with my Fuji FinePix S200EXR, which at least gave me a little detail when I zoomed in further on my PC, but when I try at night I get little better than a bright blob. Can anyone help?

dantheman24 replies The reason your pictures of the moon at night are coming out as a bright blob is because your camera's lightmeter is trying to expose for the night sky (which is very dark), which leaves the moon terribly overexposed – stop me if I'm getting too technical. I don't know what manual settings your camera has, but what you should try to do is to spot meter at the moon and see what results you get.

beejaybee replies The moon has lots of light, and the exposure will be similar to what you have for an ordinary scene in winter sunlight. Keep the ISO low to reduce noise. The Moon's apparent motion will not be an issue if you keep the exposure below 1sec, but camera shake might be, even with a tripod if it isn't robust enough.

Ian Farrell replies The moon is brighter than you may at first think. I also recommend trying to spot meter from it so your camera isn't fooled by the blackness of the night sky. You should get an exposure of around 1/125sec at f/11 at ISO 100. You will struggle to fill the frame with the telephoto lens you have on the Fujifilm camera, so be prepared to crop the final image heavily.

reveal they no longer make their once-popular device. It's not all bad news, though. A quick search on eBay throws up several units being made and sold quite cheaply for around £20. Seek out the eBay trader 'lurchrider' (<http://myworld.ebay.co.uk/lurchrider>) for a good example.

Alternatively, you can check the accuracy of a film camera's shutter speeds relative to each other by exposing a roll of film, shooting the

same blank, evenly lit surface each time. Start with the lens wide open and for each frame lengthen the shutter speed by one stop and close down the aperture by one stop, so each frame is (in theory) exposed by the same amount. The processed film should show all frames at about the same density; if it doesn't then the shutter needs adjusting. It's usually the fastest speeds that fall out of calibration first.

restricted 8-bit colour depth of JPEG files, they are the worst of the lot!

So, what can we do about this problem? Most digital cameras have sensors that can capture a far higher dynamic range than can be recorded to a JPEG file, so the key to success is to make use of that extra information before the 8-bit JPEG file is made. Some manufacturers offer in-camera dynamic range control (Nikon calls it D-Lighting, while Sony calls it Dynamic Range Optimisation, or DRO), which lightens the dark shadows and pulls back bright highlights.

Saving images as raw file offers even more of an advantage as usually either 12 or 14 bits of information are used during raw

processing. With more image data available, the contrast curve can be adjusted so that a JPEG created from a raw file should show a preferable range of tones compared to a JPEG image created in-camera.

What if the range of brightness tones are still too big? Now we are into High Dynamic Range (HDR) imaging. This involves taking a number of frames (three should do), each separated by 2 stops in exposure, and merging them together afterwards using specialist software (Adobe Photoshop can now do this). If you attempt HDR, make sure that your camera is on a tripod to stop it moving between frames. You may be able to use your DSLR's autobracketing feature for convenience. **Ian Farrell**

Next week

On sale Tuesday 9 February

White out

Landscape expert **Lee Frost** explains how to get the right exposure when shooting in a winter wonderland

Guide to Adobe Photoshop Elements 8

In the third part of our series, we show you how to use some of the great fix options to enhance your images quickly and easily



As a staff photographer with the international charity Food For The Poor, **Benjamin Rusnak** explains how he is able to help people through his photography

Epson Stylus Pro 3880

Richard Sibley finds out whether the **Epson Stylus Pro 3880**, which is capable of printing A2+ size prints, is suitable for the home digital darkroom



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Expert advice, help and tips from AP Editor Damien Demolder

Appraisal

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

Rose

Dr Jack Yearsley

Minolta Dynax 500Si, 90mm macro, Fujichrome Sensia 100

Roses are always popular subjects, and Jack has picked a beautiful example here. It is still very new and unwrapping itself perfectly, and it is covered in lots of tiny water droplets that look almost like ice. When shooting roses timing is crucial, and Jack has captured this one in peak condition. I bet that the following day it wasn't anywhere near as good because water like this always leaves a bit of damage behind. Jack has also chosen his background very well, and those green leaves complement the magenta-peach colour of the rose. The exposure is perhaps a fraction too light, but there is still enough shadow to give the flower form.

There are, however, a couple of ways in which I think the picture could be improved, and they are both to do with composition. First, the rose is bang in the middle of the picture, and while this isn't always a problem



it does generally make for a nicer image if the subject is a little off-centre. Second, the composition is very tight around the subject and the flower could do with a little more room in the frame to breathe, to make it a little more comfortable and less confined. I think I know why Jack did this, though. It's because he saw those other pink petals creeping into the top left-hand corner and he's tried to

keep them out. If this is the case he made the right decision, as they are rather distracting and fight for our attention, making it difficult for us to concentrate on what it is that Jack is trying to show us. The same is true to an extent for the white outline of the leaves in the top right-hand corner. Generally, though, it is a very well-seen subject and it's nicely lit, and the picture is taken from a nice angle, too.

Broad Haven

Gareth Cowlin

Nikon D60, 18-55mm, 1/500sec at f/11, ISO 100

I must make a point of visiting Pembrokeshire. I have never been to the area, but I keep seeing fantastic photographs of the landscape there. Gareth sent in this picture of Broad Haven, and he tells me he took it in early February when it was raining and very cold.

I find myself torn between pictures that show very clear reflections (like some of Gareth's other submissions), and pictures like this one that don't. There is something about reflections that we sometimes overdo a little, and they can become a bit distracting when what we should really be doing is appreciating the beauty of the scene. I've therefore chosen to show this picture from Gareth's collection because it looks like a scene I can imagine being in. I can imagine standing in the spot Gareth is standing in, feeling the sun on my face, and seeing the light reflecting off the water and wet sand. There's an element of mist in the picture on the left-hand side at the foot of the cliffs, which is delightful because it is lit from behind,

making it more luminous. Yet we can see through it and pick out the detail of the cliffs. The contrast between the dark black cliff and the light grey mist is very attractive.

The misty feel actually seems to extend across the whole frame, and is probably caused by either the light reflecting off any moisture in the atmosphere, or good old flare. It's probably a bit of both. Either way, though, we're left with this slightly hazy feel to the image, which gives it a great sense of reality. It would be easy to look at it and think that it's lacking contrast, but proper black & white tones are in there. We could increase the midtone contrast a little, but in doing so we would lose all the atmosphere, so I think it's one of those pictures that's best left as it is. It's a picture where we can enjoy the reality of the scene, and not the force of drama we see so often in other landscape photographs. It's a really nice picture, the composition is very simple and it's very relaxing, and that is why it's my picture of the week.



See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher to spend on photo books from Jessops' online service at www.jessops.com.
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Squirrel Oliver Trew

Canon EOS 400D, 75-300mm,
1/100sec at f/5.6, ISO 200

Squirrels and robins are probably the first subjects for any aspiring wildlife photographer brought up in this country, as they are neither rare nor so common that they don't cause you some excitement when you spot them in your garden. However, with so many people photographing them, it is difficult to make your own pictures stand out. Oliver, who is 16 years old, has sent in a quite exceptional selection of pictures of these little creatures. He's clearly got a great eye for composition, and his pictures all look slightly unusual and very well accomplished.

In this picture of a squirrel sitting on a stump in his garden, Oliver has managed to avoid showing any little clues, such as swings or fence panels, that tell you he shot it in a domestic setting. Instead, you get the impression that the squirrel is actually in a wilder environment. Oliver used flash to capture this shot, and it has lit the creature really well. Although the ambient light is perhaps a bit dark, there is still enough detail in the background for us to see the ferns and leaves and some splashes of colour. In fact, the dark background sets off the squirrel very nicely.

It's a great pose, too, with the squirrel occupied with its own doings, and its tail beautifully curled. The detail here is astonishing. Plus, the composition is excellent, with the squirrel to one side looking into the picture at just the right height. It is just unfortunate that the focus isn't quite right. Generally, when photographing living creatures, we focus on the eyes because that is where we have a connection. In this case, though, the camera has focused on the squirrel's hind legs and tail, and while they are the most impressive parts of the picture they are not really the subject.

The trick when photographing wildlife is to create enough depth of field to get the eye in focus first and then any other point of interest that you want to show. Oliver says he chose a setting of f/5.6 with his telephoto lens because he wanted to keep the shutter speed up. What he could have done, however, is increase his ISO speed from ISO 200 to, say, ISO 800. He might then have used a small aperture and still retained a fast shutter speed, which would have solved the problems he's run into here. Nevertheless, it is a fantastic picture and I look forward to seeing more of Oliver's images in the future.



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At the heart of the image



Nik Software Viveza 2

Nik Software's latest program, **Viveza 2**, promises to make it simple to apply local colour and contrast adjustments. **Richard Sibley** tries it out to see just how simple it actually is

Richard Sibley
Technical Writer



HERE at AP, we have always been impressed with Nik Software, having previously given five stars to Nik Sharpener Pro 3 when we reviewed it in AP 28 February 2009. However, Nik Software is perhaps best known for being the software developer behind Nikon Capture NX2.

The most important feature of much of Nik's current software is its U Point technology, which allows points to be placed over specific parts of an image to enable localised adjustments.

There are a few improvements over the original version of Viveza. Two of these are the Shadow and Structure adjustments, which are found linked to the U Point controls. Global image adjustments are also included for the first time, and should you need help using the software the final new feature is an interactive, tutorial-based help system.

Installation

Nik Viveza 2 is available as a plug-in for Adobe Photoshop, Photoshop Lightroom and Apple Aperture 2. It is not available as a standalone program.

Installing the software is simple, with the installation program detecting Adobe Photoshop CS4 and Adobe Lightroom 2 on my computer, and automatically installing the software into the relevant folders.

In use

Once installed, Viveza 2 rather usefully appears on a new Nik Software palette in Adobe Photoshop.

To edit an image in the software, open an image in Photoshop and then select Viveza 2 in the Nik palette. The Viveza 2 software now opens in a new window where the image can be edited. Once any corrections have been completed, the edited image is saved as a new layer above the original image. This means it is easy to revert to the original image, change the opacity of the effect, or apply a layer mask to make the adjustment even more selective. More on this to come.

Using the program in Adobe Photoshop Lightroom 2 is somewhat different. It works in the same way as when an image is edited in any external image editor.

By selecting a target U Point in an image, Viveza 2 detects areas of a similar colour and brightness. This allows the user to edit the brightness, contrast and colour of areas surrounding the point

As usual, Lightroom allows you to choose whether to edit the original image, a copy of the original image or a copy of the image with any Lightroom adjustments applied. If the latter two of these options are selected, Lightroom creates a copy of the image. This can then be edited in Viveza 2 and automatically saved as a PSD or TIFF file back into the Lightroom catalog once editing has finished.

Selectively editing images

The main advantage of Viveza 2 over using Photoshop is that it performs selective colour and contrast adjustments that would otherwise require a variety of tools and techniques. Viveza 2's U Point technology allows you to select an



Nik Software Viveza 2

Price: €199.95 (around £175)

Website: www.niksoftware.com

System requirements:

Windows XP, Vista or 7

Mac OS X 10.5 or later (Intel processor)

Adobe Photoshop 7 or later, Adobe Photoshop Elements 2 or later, Adobe Photoshop Lightroom 2.3 or later, Apple Aperture 2 (version 2.1 or later)





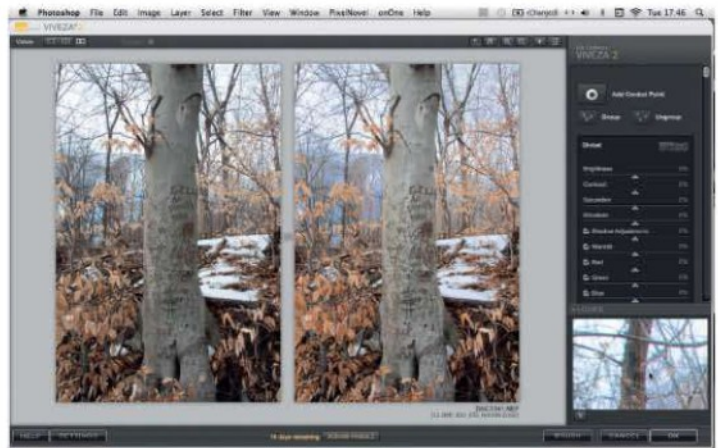
One of the most useful modes shows the effect of each of the U Points. Any areas in black are unaffected by the selected point

area to apply adjustments to, but rather than simply adjusting everything that falls within the U Point selection, it only adjusts areas of similar brightness and hue. It also fades and blends the adjustment to make it as subtle as possible. It is almost like using a combination of colour and Levels

adjustment layers, the Magic Wand tool and layer masks, all in one tool.

The best part is that multiple U Points can be used, and they can even be grouped together. So, for example, you might group three U Points together to allow you to darken and increase the hue and saturation of a dull sky. Further U Points can then be added to the foreground to lighten or darken particular areas.

In total, there are four basic adjustments that can be made to



each U Point selection: brightness, contrast, saturation and structure (which adjusts local contrast). As well as these basic options, extended editing options include the adjustment of shadows, warmth, hue and the colour balance of the red, green and blue channels.

The effects of any adjustments are previewed live in Viveza 2's main editing window, and there are a number of different ways in which changes can be viewed.

The first of these shows a 'before' and 'after' image, while a second option shows a 'before' and 'after' split of the image, allowing a comparison to be made with any particular part of a photograph.

However, the most useful preview option shows a mask of the actual area of the image that the U Point is affecting. The preview shows these affected areas in shades of white or grey, depending on the strength of the effect. Parts of the images that are black remain untouched by that control. This allows you to alter the size and position of the control point to ensure that it covers all the areas you need it to. Again, any changes can be previewed live in this mode.

Alternatively, a side-by-side, before-and-after preview can be used to show any differences

Paint Brush

Another feature I find particularly useful in Nik Sharpener Pro, and which is also to be found in Viveza 2, is the option to paint any adjustments onto the image. To do this, the image is adjusted as usual in the Viveza 2 software, but, once finished, the Brush option at the bottom of the window is selected.

The adjustments are then applied to the image and it is copied to a new layer in Photoshop. However, a black layer mask is also created so that none of the adjustments is shown. Instead, the adjustments must be 'painted' on. To enable the user to do this, a white brush and the layer mask are automatically selected, and the brush can then be used to paint the Viveza adjustments onto the original image.

This is especially useful if you have a particularly awkward picture that requires more attention to detail than the U Point system offers. It also means that you can use a very low-opacity brush to build up the effect in certain areas. **AP**



Viveza 2 performs adjustments that would otherwise require a variety of techniques

Our verdict

AS I mentioned previously, Viveza 2 doesn't actually offer anything that can't be achieved using Adobe Photoshop normally. However, what it does do is speed up colour adjustments across parts of, or even the whole of an image. The plug-in can help save time, particularly as the transitions between the affected areas are subtle. If you are unhappy with how the adjustments have been made, you can also selectively apply the corrections using the Brush tool, although this relies on existing Photoshop tools rather than using them within the Viveza 2 software.

The plug-in isn't cheap, costing €199.95 for the full version. However, if you are the sort of photographer who regularly edits images using layer masks, adjustment layers, and makes selective colour adjustments, you may find that Viveza 2 streamlines the image-editing process and saves you time.



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OCTOBER is the best time to photograph wildlife in Africa. Experience the spectacular migration of hundreds of thousands of wildebeest and zebra in the Masai Mara Game Reserve. Watch as they plunge headlong into the Mara River, while on the banks, prides of lion are poised to pounce. The Samburu Game Reserve has its own rugged beauty, with vast blue skies and large herds of elephant, as well as leopards, lions and Grevy's zebra.

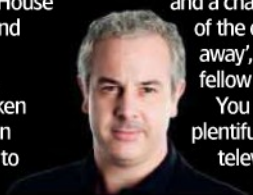
Accompanying you on your travels will be Damien Demolder, Editor of *Amateur Photographer*, and David Sugden of Africa House Safaris, who was born and raised on a ranch in the Great Rift Valley, Kenya.

Every detail will be taken care of once you arrive in Nairobi – with transfers to the modern boutique

hotel, House of Waine, for your first night of luxury. Internal flights will take you to the Samburu and Masai Mara Game Reserves, staying at the beautiful Heritage Hotels' luxury tented camps. Custom-designed 4x4 photographic vehicles will transport you through Africa's most remote and untamed wilderness, with expert guidance to ensure an amazing African wildlife experience.

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You may have seen Africa's plentiful wildlife and beauty on television, but nothing prepares you for the reality.



ITINERARY

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17 OCT Internal flight to Samburu Game Reserve. 4x4 Game Drive to Samburu Intrepids

Back to Heritage Hotels' Tented Lodge

18 OCT 4x4 Game Drives to Samburu Intrepids. Back to Lodge

19 OCT 4x4 Game Drives to Samburu Intrepids. Back to Lodge

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Internal Flight to Masai Mara Game Reserve

4x4 Game Drive to Mara Intrepids

Back to Heritage Hotels Tented Lodge

21 OCT 4x4 Game Drives to Mara Intrepids. Back to Lodge

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D3 Body (Ex-Demo) (1)	£2,399.00

For a wide range of Digital SLRs and lenses all at LOW PRICES, why not take a look at our Used Equipment list - updated daily!!

NIKON CASES

CS-S01 case for S700/S600/S550	£9.99
Leather case for 2500 / S7c	£2.50
CS-L01 case for L10/L18 (16)	£9.99
CS-PL10/11/12 case for L11/L12	£2.50
Leather case for P4800	£2.50
CS-P04 case for P6000	£39.99
CS-P05 case for P90	£19.99
CF-DC1 semi soft case for D40	£46.99
CF-DC2 semi soft case for D5000	£40.99
CF-D200 semi soft case for D300	£65.99

NIKON CHARGERS

MH-18a Quick Charger (EN-EL3a)	£34.99
MH-21 Quick Charger (EN-EL4)	£172.99
MH-23 Charger (EN-EL9)	£44.99

NIKON SCANNERS

Coolscan 9000 ED (Film/Slide)	£2,799.00
SF-210 Slide Feeder for C/S 5000	£569.99

NIKON GRIPS

MB-D80 (D80 / D90)	£149.99
MB-D200 (D200)	£69.99
MB-D10 (D300 / D700)	£269.99

NIKON SOFTWARE

Camera Control Pro 2	£129.99
Capture NX2	£99.99*

NIKON BATTERIES

EN-EL3 (Coolpix 4200/5200/7900)	£38.99
EN-EL10 (Coolpix 5500/5200)	£38.99
EN-EL11 (Coolpix 5550)	£38.99
EN-MH1 (Coolpix 7600) (19)	£1.50
EN-EL3 (D40/D40s)	£40.00
EN-EL3e (D300/D300s/D300s/D700)	£50.00
EN-4 (D1x, D1H, D1s)	£101.99
EN-EL4a (D200/D300)	£100.00

NIKON FLASHGUNS

SB-400	£134.99
SB-600	£239.99
SB-900	£339.99
SB-R200	£189.99
SB-200 Macro Kit R1C1	£619.99

NIKON BINOCULARS

8x21 Sprint Binoculars (Black)	£39.99*
• Compact and light weight	
• Close focus distance of 3m	
• Multi-layer coated lenses for bright image	

PENTAX

PENTAX LENSES

14mm f/2.8 DA ED IF SMC	£539.00
15mm f/4 ED AL DA ED AL SMC	£579.00
21mm f/3.2 DA ED IF SMC Ltd	£449.99
31mm f/2.8 FA SMC Ltd (Bk)	£1,099.00
35mm f/2.8 Macro Limited	£475.00
40mm f/2.8 DA SMC Limited	£369.00
43mm f/1.9 SMC FA Ltd (Bk)	£759.00
50mm f/1.4 SMC FA	£399.99
50mm f/2.8 MACRO DFA SMC	£439.99
55mm DA* f/1.4 SDM	£579.99
70mm f/2.4 SMC DA Limited	£469.99
77mm f/1.8 SMC FA Limited	£779.00
100mm f/2.8 D FA Macro	£539.99
100mm f/2.8 D FA Macro WR	£679.99
200mm f/2.8 SMC f/3.5-5.6 DA ED	£899.00
300mm f/4 SMC DA* ED IF	£1,049.00
10-17mm SMC f/3.5-4.5 DA ED	£469.99
12-24mm f/4 DA ED AL (IF)	£999.99
17-70mm SMC DA F4 AL IF	£479.99
16-45mm f/4 ED AL SMC	£249.99
16-50mm DA* f/2.8 ED AL IF	£799.99
18-55mm f/3.5-5.6 DA AL II	£55.00
18-55mm f/3.5-5.6 DA AL WR	£99.00
20-35mm f/4 FA AL	£1,249.00
50-135mm DA* f/2.8 ED IF	£859.99
50-200mm f/4-5.6	£179.99
50-200mm f/4-5.6 ED WR	£120.00
55-300mm f/4-5.8	£299.99

Deals with Filters available - see web!

PENTAX X70

- 12.0 million pixels
- 24x Optical Zoom
- Triple Shake Reduction technology
- 2.7" LCD Screen



NEW & IN STOCK!!
Our Price £289.99* or
+ SanDisk 4GB SD £302.98*

PENTAX K-X

- 12.4 million pixels
- User-friendly operation
- 4.7 fps
- 2.7" LCD Screen
- Available in Black, Blue Red or White Designs



NEW & NOW IN STOCK!!
+ 18-55mm £499.99 or
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- Sensor shake system
- Video Recording
- 3.0" LCD with Live View
- 2 year warranty from Park Cameras



SAVE £310.99!
Body Price £889.00
or + 18-55mm WP £949.00

Pentax 55-300mm f/4-5.8 (Unboxed)
The extended zoom range of this 55-300mm lens is excellent for sports or wildlife photography.



IN STOCK AT ONLY £149.99

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AF 200 FG Flashgun	£99.99
AF 360 FGZ Flashgun + Case	£319.99
AF 540 FGZ Flashgun + Case	£499.00
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AF 160FC Auto Macro Flash	£499.99

Pentax Binoculars	
8x21 Jupiter III Metallic	£49.99
10x21 UCF R Binoculars	£79.99
8x40 XCF Binoculars	£99.99
TR Power Pack 3 for AF-540FGZ	£173.69
10x25 UCF X II	£109.99
6.5x21 Papilio	£119.99
10x50 XCF	£119.99
12x50 XCF	£129.99
10x25 UCF WP	£129.99
10x25 DCF SW	£149.00
8x40 PCF WP II	£149.99
8x36 DCF HS	£179.99
10x36 DCF HS	£224.99
20x60 PCF WP II	£249.99

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Optio L70 Black (3)	£119.99
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Optio P80 3 colours available	£119.99
Optio W80 4 colours available	£199.99
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The easy-to-use PowerShot A1100 IS uses Scene Detection, Face Detection and Motion Detection to optimise settings and ensure great results - it's as simple as pointing and shooting.

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NEW LOW PRICE
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SONY

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12.1 Megapixel Digital SLR

12.1 Megapixel Digital SLR



G1 + 14-45mm £458.99

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SAMSUNG

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SRP TBC

Megapixels	14.6	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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GX-20 + 18-55mm
+ SEF-36PZF Flash + GX-20 Case



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Orange / Purple / Black



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Capture your World
Like never before

WB-500

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+ 8" 3D Frame **£758.99**

Ricoh R10 Black

• 10 Mega pixels • 3.0" LCD
• 7.1 x Optical Zoom
• 2 year warranty



IN STOCK!!
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+ 4GB SD + TAMRAC 3805 **£149.99**

Ricoh CX2

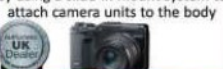
• 9.29 Mega pixels • 3.0" LCD
• 10.7 x Optical Zoom
• 2 year warranty



NEW LOW PRICE!!
OUR PRICE £259.99
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Ricoh GXR

An interchangeable unit camera system in which lenses are changed by using a slide-in mount system to attach camera units to the body



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EXILIM Pro EX-FC100

• 9.1 Mega Pixels
• 30 frames per second
• 5x optical zoom

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CASIO

EXILIM Pro EX-F1

• 6.0 Mega Pixels
• 60 frames per second
• 12x optical zoom

Our Price £449.99
+ 16GB SD HC Ultra II **£499.98**

CASIO

EXILIM Pro EX-FH20

• 9.1 Mega Pixels
• 40 frames per second
• Can record high speed movies at up to 1000 fps
• 12x optical zoom
• Anti-Shake Function

Our Price £209.99
+ 4GB SD HC Ext. III **£244.99**

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Please see our website for details on the new range coming soon...

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P-7000 (160GB) **£489.99**

Epson P-7000

160GB Photo Viewer

£489.99

SRP £538.29

Save £48.30!

Bowens 500/500R Kit

- Studio Flash Kit -

Two heads & stands are the foundation of these popular sets. Included are a Bowens Softbox with 2 Bowens Silver/White Umbrellas & a pair of wide-angle reflectors designed to give a great degree of creative flexibility



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Get 10% off AppleCare Protection Plan w/bw
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Suitable for use with Mac or PC

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Upgrade to 4GB Ram for an extra £80.00

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Upgrade to 4GB Ram for an extra £69.00

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iWork '09 Family Pack **£85.00**

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iMacs:

iMac 21.5" 3.06GHz/2GB/500GB **£965.00**

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MacBooks:

Pro 13" 2.26GHz/2GB/160GB **£899.00**

Pro 13" 2.33GHz/2GB/250GB **£1,149.00**

Air 13.1" 2.13GHz/2GB/128GB **£1,378.00**

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*excl weekends & Bank Holidays



Free Delivery to UK Mainland on Cameras/ Printers/ Scanners!

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8mm f/3.5 EX DG	£639.99
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15mm f/2.8 EX DG	£519.99
20mm f/1.8 EX DG	£499.99
24mm f/1.8 EX DG	£409.99
28mm f/1.8 EX DG	£329.99
30mm f/1.4 EX DC HSM	£399.99
50mm f/1.4 EX DG HSM	£369.99
50mm f/2.8 EX DG Macro	£239.00
70mm f/2.8 EX DG Macro	£379.99
105mm f/2.8 EX DG Macro	£379.99
150mm f/2.8 EX DG Macro HSM	£574.99
180mm f/3.5 EX DG Macro HSM (not Pentax)	£529.99
300mm f/2.8 APO EX DG	£2,200.99

500mm f/4.5 APO EX DG	£3,850.00
800mm f/5.6 APO EX DG	£4,160.00
10-20mm f/3.5 EX DC HSM	£531.99
10-20mm f/4-5.6 EX DC HSM	£397.99
12-24mm f/4.5-5.6 EX DG HSM	£694.99
17-70mm f/2.8-4 DC MACRO OS HSM	£379.00
18-50mm f/2.8-4.5 DC OS HSM	£239.00
18-50mm f/2.8 EX DC Macro	£318.99
18-125mm f/3.8-5.6 DC OS HSM	£229.00
18-200mm f/3.5-6.3 DC	£219.99
18-200mm f/3.5-6.3 DC OS	£290.99
18-250mm f/3.5-6.3 DC OS HSM	£402.99
24-70mm f/2.8 EX DG Macro	£433.99
24-70mm f/2.8 EX DG HSM	£749.99
28-300mm f/3.5-6.3 DG Macro (not Pentax/Sony)	£229.99

NEW LOW PRICES ON SIGMA LENSES THIS WINTER!

50-150mm f/2.8 APO EX DC HSM II	£572.99
50-200mm f/4-5.6 DC OS HSM	£189.00
50-500mm f/4-6.3 EX DG HSM	£1,099.99
70-200mm f/2.8 EX DG Macro HSM II	£659.99
70-300mm f/4-5.6 APO DG Macro	£178.99
70-300mm f/4-5.6 DG Macro	£127.99
70-300mm f/4-5.6 DG OS NEW	£316.99
100-300mm f/4 EX DG	£819.99
120-300mm f/2.8 EX DG HSM	£1,849.99
120-400mm f/4.5-5.6 DG OS HSM	£607.99
150-500mm f/5-6.3 DG OS HSM	£729.99
200-500mm f/2.8 EX DG	See Web
300-800mm f/5.6 EX DG HSM	£6,999.99

SIGMA DP2 In Stock at only **£499.99!***

SRP £613.03

- SLR-sized image sensor
- 14 Megapixels
- Full-color image sensor
- "TRUE II" image processing engine
- 24.2mm* f/2.8 lens designed for the DP2

* equivalent to 41mm on a 35mm SLR camera

SIGMA DP1s In Stock at only **£399.99!***

SRP £561.94

- A 14 megapixel high definition digital camera, packing the full spec of a DSLR into the body of a compact camera
- Quick Set function
- Improved performance when shooting backlit subjects

SIGMA FLASHGUNS

Sigma EF 140 DG Flash for DP1/DP2 (2)	£49.99
Sigma EF 530 Super DG - Canon Nikon Pentax	£209.99
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Sigma EF 530 ST DG - Canon Sony Pentax	£139.99
Sigma EM 140 DG Macro - Canon Nikon Pentax Sony	£309.99

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Only £3.00*

SAVE £43.04!
55-200mm f/4-5.6 DC

Or only **£49.99** when bought with a Canon EOS Body

Only £99.99
Available in Canon Fit Only SRP £143.03

SAVE £169.18!
18-250 f/3.5-6.3 DC OS

Only £402.99
SRP £572.17

SAVE £132.13!
10-20mm f/3.5 EX DC HSM

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SAVE £91.70!
70-300mm f/4-5.6 DG OS

Only £316.99
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MARUMI
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D728AFN Flash Gun - Nikon	£64.99
D35AFC Flash Gun - Canon	£89.99
D35AFN Flash Gun - Nikon	£89.99
DRF14C Ring Flash - Canon	£109.99
DRF14C Ring Flash - Nikon	£109.99

Nissin Flashguns

Di28 Flash - Canon	£61.29
Di28 Flash - Nikon	£61.29
Di466 Flash - Canon	£89.90
Di466 Flash - Nikon	£89.90
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Nissin Di866 Pro Flash

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Our Price **£209.00**

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TF013 Studio Lighting Acc Adp	£18.38

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18-250mm f/3.5-6.3 Di	£387.99
18-270 f/3.5-6.3 VC Macro	£458.99
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28-200mm f3.8-5.6 XR Di (4)	£239.99
28-300mm f/3.5-6.3 XR Di	£314.99

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Tamron 10-24mm f/3.5-4.5 Di II

Only **£279.99**

This ultra wide-angle zoom lens for digital SLR cameras, is a perfect tool for creating dramatic landscape, cityscape, & seascape imagery.

Tokina

AT-X 35mm f/2.8 Macro	£364.99
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AT-X 10-17mm f/3.5-4.5 DX	£499.99
AT-X 11-16mm f/2.8 Pro DX	£509.99
AT-X 12-24mm f/4 DX	£449.99
AT-X Pro 16-50 f/2.8 DX	£602.99
AT-X Pro 50-135mm f/2.8	See Web
AT-X 80-400mm f/4.5-5.6	See Web

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Kenko

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.

1.4x MC4 DGX	£119.99
2.0x MC4 DGX	£119.99
AF 2x Pro 300 DG Conv.	£199.99
AF 3x Pro 300 DG Conv.	£219.99
DG Tube Set 36+20+12	£134.99

HOYA

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52mm SHMC Pro 1-D UV	£30.87	67mm UV	£26.82
52mm HD Digital Circular Pol.	£78.09	67mm Circular Polarizing	£62.37
52mm HD Digital UV (0)	£35.46	67mm SHMC Pro 1 UV	£44.91
55mm UV	£14.04	67mm HD Digital UV (0)	£52.74
55mm Circular Polarizing	£35.19	67mm HD Digital Circular Pol.	£97.20
55mm SHMC Pro 1-D UV	£32.94	72mm UV	£33.57
55mm HD Digital UV (0)	£37.53	72mm Circular Polarizing	£63.36
55mm HD Digital Circular Pol.	£85.14	72mm HD Digital UV (0)	£61.83
58mm UV	£16.29	72mm HD Digital Circular Pol.	£124.20
58mm Circular Polarizing	£40.59	72mm SHMC Pro 1-D UV	£50.49
58mm SHMC Pro 1-D UV	£35.19	77mm SHMC Pro 1-D UV	£56.07
58mm HD Digital UV (0)	£40.59	77mm SHMC Pro 1-D Circ-pol	£141.84
58mm HD Digital PL-CIR	£87.12	77mm UV	£44.49
62mm UV	£21.06	77mm Circular Polarizing	£77.31
62mm Circular Polarizing	£53.73	77mm HD Digital UV (0)	£72.99
62mm SHMC Pro 1-D UV	£39.51	77mm HD Digital Circular Pol.	£145.80

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Economy Satin Photo Paper 200gsm 17" 30.5m (9)	£29.99
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Selphy ES40 (Compact)	£159.00
Selphy ES3 (Compact)	£189.00
Pixma iP2600 (A4)	£45.00
Pixma iP3600	£69.99
Pixma Pro 9000 Mark II (A3+)	See Web
Pixma Pro 9500 Mark II (A3+)	See Web
Pixma MP4900 (All-in-One)	£79.00
Pixma MP560 (All-in-One)	£139.00
Pixma MP640 (All-in-One)	£159.00
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Stylus Photo R2880 (A3+)	£579.99
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FH-3 Strip Film Holder	£24.99

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Perfection V750 Photo (Flatbed)	£539.99

HP SCANNERS

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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T007 Black	£22.99 18ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 45ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£24.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 48ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	440, 460, 660, Photo 700, 750, 1200
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	440, 460, 660, 740, 760, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	Photo 700, 750
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 950, 960
T0331-336 Set of 7	£102.99	£29.99, 3 sets for £87.99	Photo 2100
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T0334/5/6, each	£14.99 17ml	£4.99 21ml, 3 for £13.99	
T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX4600, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-486 Set of 6	£61.99	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0484/5/6, each	£13.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	Photo R2400
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0591-599 Set of 8	£94.99	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0591/2/3, each	£11.99 13ml	Check Website.	Photo 1400
T0594/5/6, each	£11.99 13ml	Check Website.	Photo P50, R265, R285, R360
T0597/8/9, each	£11.99 13ml	Check Website.	RX560, RX585, RX685
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	PX650, PX700/710W, PX800/810FW
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo R1900
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	Photo R2880
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 13ml	Not Available.	
T5594/5/6, each	£11.99 13ml	Not Available.	

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T5801/5802/5803/5804/5805/5806/5807/5808/5809 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
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EPSON Stylus Pro 4800, 4880:	
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T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	
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EAQ: Prices may be subject to change, but hopefully not!



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No.339 Black 34ml	£12.99
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No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
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No.300 Colour 4ml	£13.99
No.336 Black 5ml	£13.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
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No.348 Photo 13ml	£22.99
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No.27 Colour	£11.99
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No.17 Black	£13.99
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No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
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LC970 CMY	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 CMY	£2.99
LC1000 Set of 4	£11.99
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LC980 / 1100 CMY	£2.99
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8GB Inovl, Class 6	£16.99
8GB Sandisk, Standard	£19.99
8GB Sandisk, Ultra II	£24.99
8GB Sandisk, Extreme III	£56.99
16GB Kingston, Class 4	£32.99
16GB Inovl, Class 6	£29.99

MicroSD & MicroSDHC	
1GB Kingston, Standard	£4.99 £2.99
2GB Kingston, Standard	£6.99
4GB Kingston, Class 4	£9.99

Compact Flash	
1GB Kingston, Standard	£9.99
1GB Transcend, 133X	£13.99
2GB Kingston, Standard	£12.99
2GB Inovl, 100X	£10.99
2GB Sandisk, Ultra II	£17.99 £13.99
4GB Kingston, Standard	£14.99
4GB Inovl, 100X	£13.99
4GB Sandisk, Ultra II	£23.99 £18.99
4GB Sandisk, Ext III	£27.99 £25.99
8GB Kingston, Standard	£20.99
8GB Inovl, 100X	£19.99
8GB Transcend, 133X	£24.99
8GB Sandisk, Ultra II	£29.99
8GB Sandisk, Ext III	£62.99 £42.99
16GB Kingston 133X	£42.99
16GB Inovl, 100X	£35.99
16GB Transcend, 133X	£47.99
16GB Sandisk, Ext III	£94.99 £67.99

xD Picture Cards	
256MB Fuji	£9.99
1GB Olympus	£11.99
2GB Olympus	£15.99

Memory Stick Pro Duo	
2GB MS Pro Duo	£12.99
4GB MS Pro Duo	£19.99

Smart Media	
128MB Samsung	£29.99

USB Pen Drives	
2GB Kingston DataTraveler	£6.99
4GB Kingston DataTraveler	£9.99
8GB Kingston DataTraveler	£18.99
16GB Kingston DataTraveler	£32.99

Memory Cases	
Vanguard 3D	£2.99
Kenro MCS	£6.99

Battery Grips	
For Canon 30/40/50D	£99.99
For Canon 350/400D	£59.99
For Canon 450/500/1000D	£69.99
For Nikon D40/D60	£59.99
For Nikon D80/D90	£89.99
For Nikon D300/D700	£139.99
For Sony A200/A350	£69.99

Standard Rechargeables	
AAA 600mAh Energizer	£3.99
AAA 1000mAh Energizer	£6.99
AA 1300mAh Energizer	£3.99 £1.99
AA 2450mAh Duracell	£7.99
AA 2650mAh Duracell	£7.99
Charger + 2500mAh Energizer	£9.99

Universal Charger	
ReCyCo+ Rechargeables	£14.99

Coin Cells, etc	
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
CRV5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Bubble Spirit Levels	
Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level	
Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99

Coupling Rings - £11.99	
Canon, Nikon, Sony, Oly, Pentax	

T2 Mounts - £12.99	
Canon, Nikon, Sony, Oly, Pentax	

Extension Bellows	
Canon £49.99	
Nikon £49.99	

Ultimate Lithium	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£6.99 £5.99

Cleaning Kit	
4-in-1 lens cleaning kit	£3.99
Small Hurricane Blower	£1.99
Large Hurricane Blower	£3.99
LensPen Original	£9.99
LensPen Digiklear	£9.99

Spirit Levels	
Bubble Spirit Levels	£3.99
Seculine Digital Spirit Level	£29.99

BATTERIES

Camera Batteries
A comprehensive range of rechargeable lithium-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
NP20 for Casio	£9.99
NP40 for Casio	£9.99
NP60 for Casio	£9.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP120 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£15.99
EN-EL3E for Nikon	£9.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BD-1 for Sony	£19.99
BG-1 for Sony	£19.99
NP-FM55H for Sony	£19.99
NP-FM500H for Sony	£22.99

MicroSD & MicroSDHC	
1GB Kingston, Standard	£4.99 £2.99
2GB Kingston, Standard	£6.99
4GB Kingston, Class 4	£9.99

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2GB Kingston, Standard	£12.99
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16GB Sandisk, Ext III	£94.99 £67.99

xP Picture Cards	
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1GB Olympus	£11.99
2GB Olympus	£15.99

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Smart Media	
128MB Samsung	£29.99

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AA 1300mAh Energizer	£3.99 £1.99
AA 2450mAh Duracell	£7.99
AA 2650mAh Duracell	£7.99
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Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level	
Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99

Coupling Rings - £11.99	
Canon, Nikon, Sony, Oly, Pentax	

T2 Mounts - £12.99	
Canon, Nikon, Sony, Oly, Pentax	

Extension Bellows	
Canon £49.99	
Nikon £49.99	

Ultimate Lithium	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£6.99 £5.99

Cleaning Kit	
4-in-1 lens cleaning kit	£3.99
Small Hurricane Blower	£1.99
Large Hurricane Blower	£3.99
LensPen Original	£9.99
LensPen Digiklear	£9.99

SQUARE FILTERS

P-Type Filter System
The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that fits into the front of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.49

P-Type Neutral Density Filter Kit	
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	£42.99

Circular Polarizing	
Infra Red R72	£27.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated	£10.99
Light Blue Graduated	£10.99
Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
Light Sunset Graduated	£10.99
Dark Sunset Graduated	£10.99
Light Tobacco Graduated	£10.99
Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
Dark Green Graduated	£10.99
Light Yellow Graduated	£10.99
Dark Yellow Graduated	£10.99
Starburst x4/8/8, each	£11.99
Close-Up +1/24, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods	
ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-6511 Canon 85/1.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-6311 Canon 28/1.8, 28-105	£9.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-32 Nikon 18-105, 18-135	£7.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99



Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

01926 339977 www.premier-ink.co.uk

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB600, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused but built effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 580EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ



£10.95

Camera Built-in Flash Diffuser Set

A flash diffuser that slots into the camera hotshoe, and mounts a contoured diffuser plate in front of the built-in flash on SLR cameras. Not compatible with Sony cameras.

Height adjustable, and supplied with neutral, amber, and blue diffuser plates.

£9.95

RING FLASH

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera lens and subject for even illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 50mm, 55mm, 58mm and 67mm fittings. Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.



£109.95

FLASH GUNS

Nissin SPECIAL OFFER

TWENTY FREE AA BATTERIES
...worth £15 with every Nissin Flash Gun!

Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 1/160sec. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £149.95 Save: £59.00

£90.95

TWENTY FREE AA BATTERIES



Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 1/160sec. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

RRP: £169.95 Save: £67.00

£102.95

TWENTY FREE AA BATTERIES



Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fit in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in Nikon Fit, with TTL metering and Canon Fit, with E-TTL and E-TTL II metering.

£224.95

TWENTY FREE AA BATTERIES



Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with a 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

£47.95



We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4

Guide Number: 36m / ISO100

£72.95

48 AF-1

Guide Number: 48m / ISO100

£175.95

58 AF-1

Guide Number: 58m / ISO100

£289.95

1 tamrac



Expedition Backpack
Tamrac's famous range of Expedition backpacks have recently been upgraded and continue to lead the way in carrying huge amounts of camera kit in comfort! Fully MAS compatible.

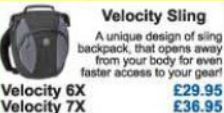
Expedition 4X £67.95

Expedition 5X £82.95

Expedition 6X £95.95

Expedition 7X £119.95

Expedition 8X £137.95



Velocity Sling
A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.95

Velocity 7X £36.95

Velocity 8X £42.95

Velocity 9X £49.95

Velocity 10X £59.95

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £9.95

Lens Case Pro 50 £11.95

Lens Case Pro 100 £12.95

Lens Case Pro 200 £13.95

Flash Case Medium £8.95

Flash Case Large £9.95

Rain Cover Large £17.95

Rain Cover Large £19.95

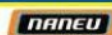
MAS Belt Medium £15.95



Aero Speed Pack
Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £56.95

SpeedPack 85 £75.95



Adventure K3L
A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Too many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm

Interior Dimensions: Laptop Compartment: 28.0 x 3.8 x 35.5cm

Camera Compartment: 16.5 x 29.2 x 15.2cm

£69.95

UrbanGear U30
The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses. External Dimensions: 25.4 x 29.2 x 20.3cm

Internal Dimensions: 22.9 x 26.7 x 11.4cm

£29.95

UrbanGear U60

Medium camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removable.

External Dimensions: 30.5 x 26.0 x 19.0cm

Internal Dimensions: 26.7 x 24.8 x 12.7cm

£39.95

UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate 15" laptop compartment.

External Dimensions: 44.5 x 31.8 x 28.6cm

Internal Dimensions: 36.2 x 26.7 x 13.3cm

£69.95



Sahara 115F
A shoulder bag large enough to take a 15" laptop.

£59.95

LIGHT METERS, TRIGGERS

SEKONIC



L208 TwinMaster
Analogous, incident and reflected, ambient light only.

£69.95



Sekonic L308S FlashMate
Digital, incident and reflected, ambient and flash light.

£129.95



Sekonic L358 FlashMaster
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

£209.95

We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

L398A Deluxe III

£132.95

L758DR DigitalMaster

£439.95

GOSSEN



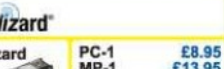
Gossen DigiSix

£119.95



Gossen DigiFlash

£139.95



Gossen DigiPro F

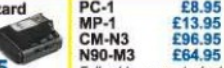
WAS £199.95

£149.95



PocketWizard Mini TT1

£209.95



PocketWizard Flex TT5

£229.95



PocketWizard Plus II

£169.95

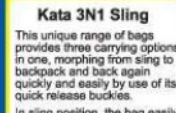


PocketWizard Plus II Twin Set

£299.95

Full cable range stocked

CAMERA BAGS



Kata 3N1 Sling
This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.



Kata 3N1-10

External Dimensions: 41.0 x 22.0 x 16.5cm

Internal Dimensions: 28.5 x 19.0 x 15.0cm

£65.95

Kata 3N1-20

External Dimensions: 44.0 x 23.5 x 19.0cm

Internal Dimensions: 31.5 x 22.0 x 16.0cm

£73.95

Kata 3N1-30

External Dimensions: 45.0 x 32.0 x 19.0cm

Internal Dimensions: 32.5 x 29.5 x 16.0cm

£89.95

NEW PRODUCT - Kata 3N1-33

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.



Kata 3N1-Tripod Holder

£12.95

For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £57.95

DR-466i £64.95

DR-467i £72.95



Kata DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC 445 £47.95

DC 435 £26.95

DC 437 £28.95

DC 439 £31.95

DC 441 £33.95

DC 443 £39.95

DC 445 £42.95

Insertrolley

Compatible with many Kata bags

£47.95

VANGUARD



Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate compartments keep your accessories safe, tidy and well protected.

Peking 21 £18.95

External Dimensions: 29.0 x 22.0 x 17.0cm

Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 £21.95

External Dimensions: 34.0 x 23.0 x 19.5cm

Internal Dimensions: 25.0 x 17.0 x 12.0cm

***NEW* Up-Rise Range**

Up-Rise 34 Slingbag £49.95

Up-Rise 43 Slingbag £59.95

Up-Rise 45 Backpack £79.95

Up-Rise 48 Backpack £89.95



Vanguard Pampus Sling Backpack

A range of innovative sling backpacks, with day pack at the top and separate camera section at the bottom. The bag sits comfortably on your back, and when needed, it revolves round to your front for easy access to your camera, without having to take the bag off. Additionally, the bag then provides a secure platform for lens changing or photo taking.

Pampus 37 £29.95

External Dimensions: 34.0 x 21.5 x 21.5cm

Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampus 47 £35.95

External Dimensions: 42.0 x 21.5 x 21.5cm

Internal Dimensions: 20.0 x 19.0 x 13.0cm

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TRIPODS, MONOPODS & HEADS

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Manfrotto *Tripod & Head Special Deals*

190XDB Tripod
056 Three Way Head
2-Axis Spirit Level
RRP: £99.95
RRP: £29.95
RRP: £29.95
Special Deal Price: £89
SAVING £70 While Stocks Last

055XDB Tripod
222 Grip Ball Head
3-Axis Spirit Level
RRP: £119.95
RRP: £89.95
RRP: £34.95
Special Deal Price: £139
SAVING £105 While Stocks Last

MANFROTTO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm
£92.95

055XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
£112.95

190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£209.95

190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£219.95

055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£239.95

055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£249.95

MANFROTTO MONOPODS

790B Monopod
Aluminium 5-section
Weight: 0.29kg
Load: 1.0kg
Folded: 39cm
Height: 145cm
£21.95

776YB Monopod
Aluminium 4-section
Weight: 0.33kg
Load: 4.5kg
Folded: 48cm
Height: 152cm
£29.95

695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm
£129.95

679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£34.95

680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£41.95

681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
£42.95

MANFROTTO HEADS

492 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
£27.95

234 Tilt Head
Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.95

234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
£22.95

494 RC2 Ball Head
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
£41.95

496 RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
£50.95

498 RC2 Ball Head
with RC2 quick release
Weight: 0.67kg
Load: 8.0kg
£74.95

468MG RC2
Hydrostatic Ball Head
magnesium, with RC2 quick release
Weight: 0.65kg
Load: 10.0kg
£167.95

468MG RC4
Hydrostatic Ball Head
magnesium, with RC4 quick release
Weight: 0.65kg
Load: 10.0kg
£167.95

222 Grip Action
Ball Head
with RC2 quick release
Weight: 0.78kg
Load: 5.0kg
£69.95

804 RC2 Pan / Tilt
with RC2 quick release
Weight: 0.79kg
Load: 4.0kg
£50.95

808 RC4 Pan / Tilt
with RC4 quick release
Weight: 1.42kg
Load: 8.0kg
£89.95

410 Geared Head
with RC4 quick release
Weight: 1.22kg
Load: 5.0kg
£139.95

056 3D Head
non quick-release 1/4" thread
Weight: 0.50kg
Load: 3.0kg
£23.95

460MG 3D Head
magnesium, with RC2 quick release
Weight: 0.43kg
Load: 3.0kg
£61.95

This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

KOOD *A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.*

KOOD MONOPODS & TRIPODS

C324 Monopod
Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£69.95

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.95

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.95

KOOD HEADS

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.95

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.95

BH52 Ball Head
Heavy duty sliding quick release plate, 360 degree rotation, triple control knobs
Weight: 0.37kg
Load: 8.0kg
£33.95

BH05 Ball Head
Weight: 0.30kg
Load: 8.0kg
£26.95

BH25 Ball Head
Weight: 0.53kg
Load: 12.0kg
£35.95

BH55 Ball Head
Weight: 0.51kg
Load: 12.0kg
£38.95

BH08 Ball Head
Weight: 0.49kg
Load: 12.0kg
£29.95

BH28 Ball Head
Weight: 0.74kg
Load: 18.0kg
£45.95

BH58 Ball Head
Weight: 0.72kg
Load: 18.0kg
£49.95

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever instant-Swivel-Stop-and-Lock (ISL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod
Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.05kg
Load: 7.0kg
Folded: 63cm
Height: 169cm
£119.95

AltaPRO 264AT Tripod
Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 159cm
£129.95

Alta+ 263AT Tripod
Aluminium 3-section legs, magnesium canopy, standard central column
Weight: 1.59kg
Load: 5.0kg
Folded: 63cm
Height: 161cm
£89.95

Alta+ 264AT Tripod
Aluminium 4-section legs, magnesium canopy, standard central column
Weight: 1.64kg
Load: 5.0kg
Folded: 53cm
Height: 171cm
£99.95

Alta+ 233AT
Aluminium 3-section legs, standard column
Weight: 1.26kg
Load: 3.0kg
Folded: 53cm
Height: 151cm
£69.95

Alta+ 234AT
Aluminium 4-section legs, standard column
Weight: 1.21kg
Load: 3.0kg
Folded: 43cm
Height: 136cm
£74.95

Alta+ 235AT
Aluminium 5-section legs, standard column
Weight: 1.18kg
Load: 3.0kg
Folded: 38cm
Height: 116cm
£79.95

Alta+ 224CT
Carbon Fibre 4-section legs, standard column
Weight: 0.92kg
Load: 3.0kg
Folded: 41cm
Height: 125cm
£179.95

VANGUARD Special Package Deals

Alta+ 233AT Tripod £69.95
PH22 Pan/Tilt Head £34.95
Special Deal Price: £79 SAVING £25

Alta+ 264AT Tripod £99.95
PH31 Pan/Tilt Head £54.95
Special Deal Price: £109 SAVING £45

VANGUARD MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.57kg
Load: 8.0kg
Folded: 51.5cm
Height: 158cm
£33.95

AP324 Monopod
Aluminium 4-section legs
Weight: 0.69kg
Load: 10.0kg
Folded: 53.5cm
Height: 167cm
£38.95

CP324 Monopod
Carbon Fibre 4-section legs
Weight: 0.55kg
Load: 10.0kg
Folded: 53.5cm
Height: 167cm
£89.95

VANGUARD HEADS

SBH30 Ball Head
Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg
Load: 5.0kg
£39.95

SBH50 Ball Head
Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg
Load: 6.0kg
£49.95

SBH100 Ball Head
Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate
Weight: 0.39kg
Load: 10.0kg
£64.95

TRIPOD BAGS

BAG50 £7.95
BAG60 £8.95
BAG70 £9.95

Durable, lightweight, with shoulder strap.

PH21 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.35kg
Load: 3.0kg
£34.95

PH31 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.43kg
Load: 5.0kg
£54.95

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg
Load: 3.0kg
£34.95

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£54.95

This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

Hahnel HW433 Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 50 metres. Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Winner of the 2009 Gear of the Year Best Accessory Award! **£59.95**

hahnel Pro Remote Special Deal

HW433 Wireless Pro Remote RRP: £59.95
2-Axis Spirit Level RRP: £29.95
Special Deal Price: £49
SAVING £40 While Stocks Last

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, and Pentax.

£19.95

Seculine

Seculine Twin-1 ISR Interval Shutter Release **£49.95**

The new Seculine Twin-1 ISR is a wired interval shutter release with a built in timer and large, clear, easy to read LCD display. Easy variable interval time setting - from 1 sec to 99 hours, 99 minutes and 99 seconds. Can be set to take up to 9999 shots in one session. Multiple exposure option. Convenient navigation button. Shutter lock for bulb shooting. Half shutter release control. Intuitive beep sound indication.

Available for Canon, Nikon, Sony, Fuji, Pentax and Samsung.

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO - £129.95

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £259.95

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

MagMount
The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.
£24.95

MagMount STAR
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.
£34.95

MagMount PRO
Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.
£64.95

MagAdapter Light £5.95
MagAdapter Heavy £6.95
MagAdapter STAR £9.95

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50D + 18-200 F3.5/5.6 £1179

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500D + 18-200 F3.5/5.6 IS £939

EOS 450D body £489 EOS 450D + 18-55 £559

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180 F3.5 L USM Macro £1279

200 F2.8 L II USM £699

300 F2.8 L IS USM £3999

300 F4 L IS USM £1199

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400 F4 DO IS USM £5699

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TC-80N3 £109

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Remote Timer MC

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Wireless Remote Control

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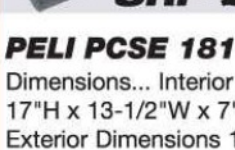
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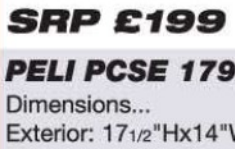
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Roger Hicks

WORRYING ABOUT THE THEFT OF YOUR CAMERA IS POINTLESS, AND YOU MAY BE GIVING THE THIEVES MORE CREDIT THAN THEY DESERVE



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including *Shutterbug* in America. Visit his website at www.rogerandfrances.com.

REGULAR readers of this column can hardly fail to notice that I am a devotee of M-series Leicas, but I have to admit that the charges levelled against Leica users are sometimes justified. Right now, I'm thinking of the charge that some of Leica owners have more money than sense, especially the ones who agonise over whether to tape over the red dot on the front of their camera so thieves won't know it's a Leica. The concatenation of assumptions is breathtaking.

First, the thief has to know what a Leica is: that it is a (comparatively) rare, expensive and sought-after camera. How likely is this? Of course, I do not know the answer – there may be Fagins who organise masterclasses in distinguishing an M6 from an M6 TTL, or button-rewind M2 cameras from lever-rewind, but somehow I doubt it. To the average petty thief, I suspect a Leica probably looks less valuable than a mid-range consumer SLR with a big zoom, appearing rather old-fashioned and not the sort of thing anyone would want nowadays. Indeed, I have heard stories of burglars who have passed over Leicas in favour of cheap SLRs, presumably because the SLRs look more impressive.

Second, the thief's knowledge of Leicas must be sufficiently narrow that he will not recognise the camera if the red dot is removed or covered up. Again, this does not strike me as outstandingly likely.

Third, he will have to take the time to appraise the camera before laying his felonious mitts upon it. Is he going to look at it and think, 'That's a rare black-paint M3' (admittedly the red dot is irrelevant in this case), then check the serial number and think, 'Nah, it's just a fake, probably a Japanese repaint, so I won't bother'?

Fourth – and to some extent implicit in the third – he has to care what sort of camera it is. It's easy to forget that to a thief, everything is free. That's pretty close to a definition of theft. Of course, it has to be worth the effort of nicking, but that must surely be a question of opportunity versus the likelihood of getting caught. To a thief, if something can be nicked without too much risk of having your collar felt, and if there is the chance of a modest return upon your enterprise, it can only make sense to nick it. Without doubt, it's nicer to get £50 from the fence when you flog it than to get £5, but as both the £5 and the £50 are free, why turn down the fiver?

Which reminds me of one second-hand dealer of my acquaintance who actually did time for fencing second-hand cameras on a very large scale through his own shop. He understood the basic premise that you can buy 'hot' goods cheap, but he neglected the next step, which is that it makes sense to move 'em on as fast as possible, so that if

the filth turn over your drum (thieves' cant is always picturesque, even when outdated) you don't have several tens of thousands of pounds' worth of distinctly toasty cameras on sale, all priced at top dollar. And to think: we had always assumed that the reason he charged so much for his cameras was because he paid too much for them.

My main conclusion, though, is this. Anyone who is permanently worried about having their camera stolen is probably using a camera they can't afford – though come to think of it, this suggests they are short on both sense and money. Of course we all worry about having our cameras or lenses stolen and, alas, it sometimes happens – it has happened to me. But if you're spending more time worrying than you are on taking pictures or on enjoying yourself, you're doing something wrong. The same is true if you spend too much time worrying about whether you're going to scratch it or not. Cameras can be wonderful servants, but they make rotten masters. Including (or especially) Leicas. **AP**

To the average petty thief, I suspect a Leica probably looks less valuable than a mid-range consumer SLR with a big zoom

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